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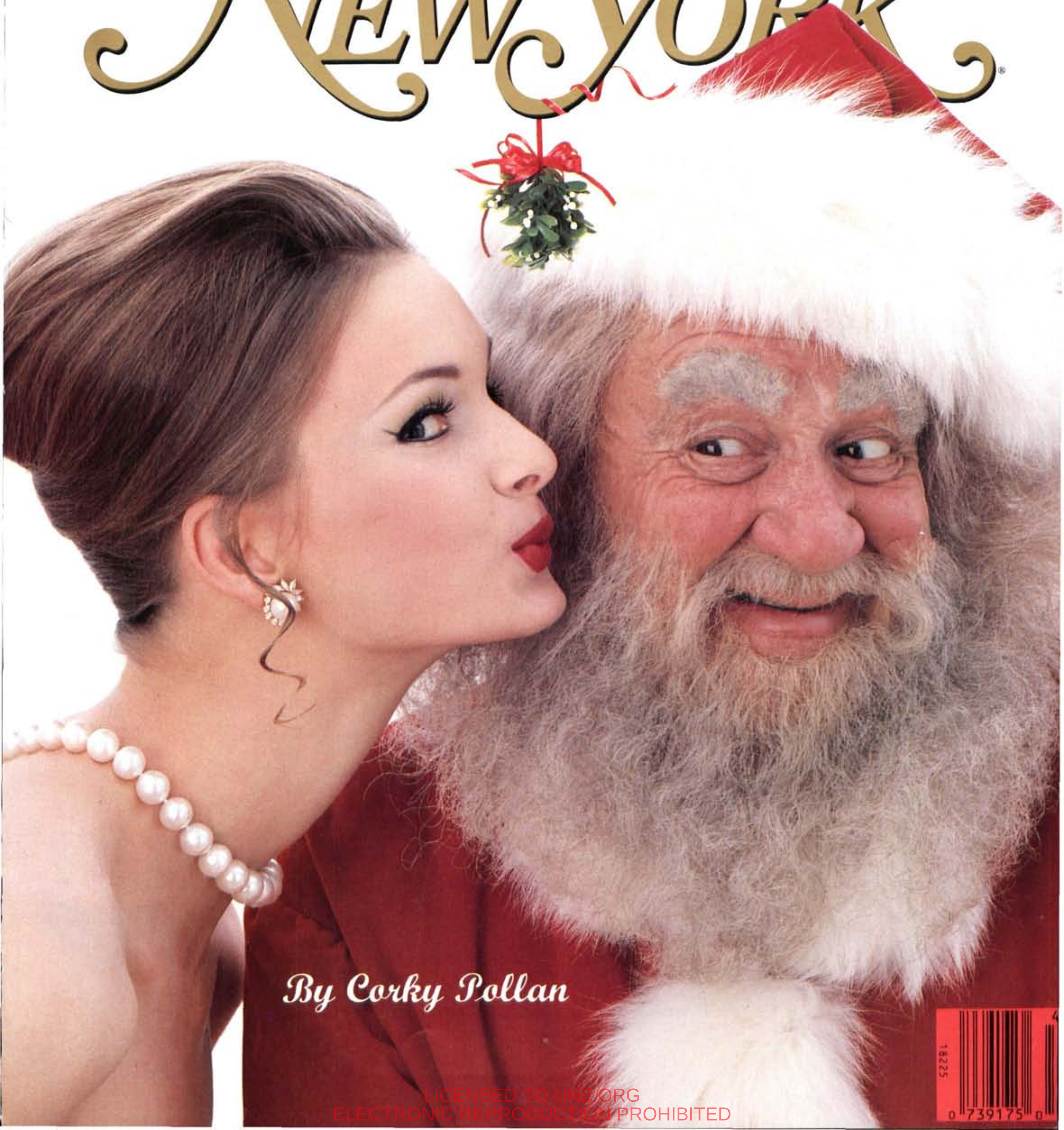

By Corky Pollan

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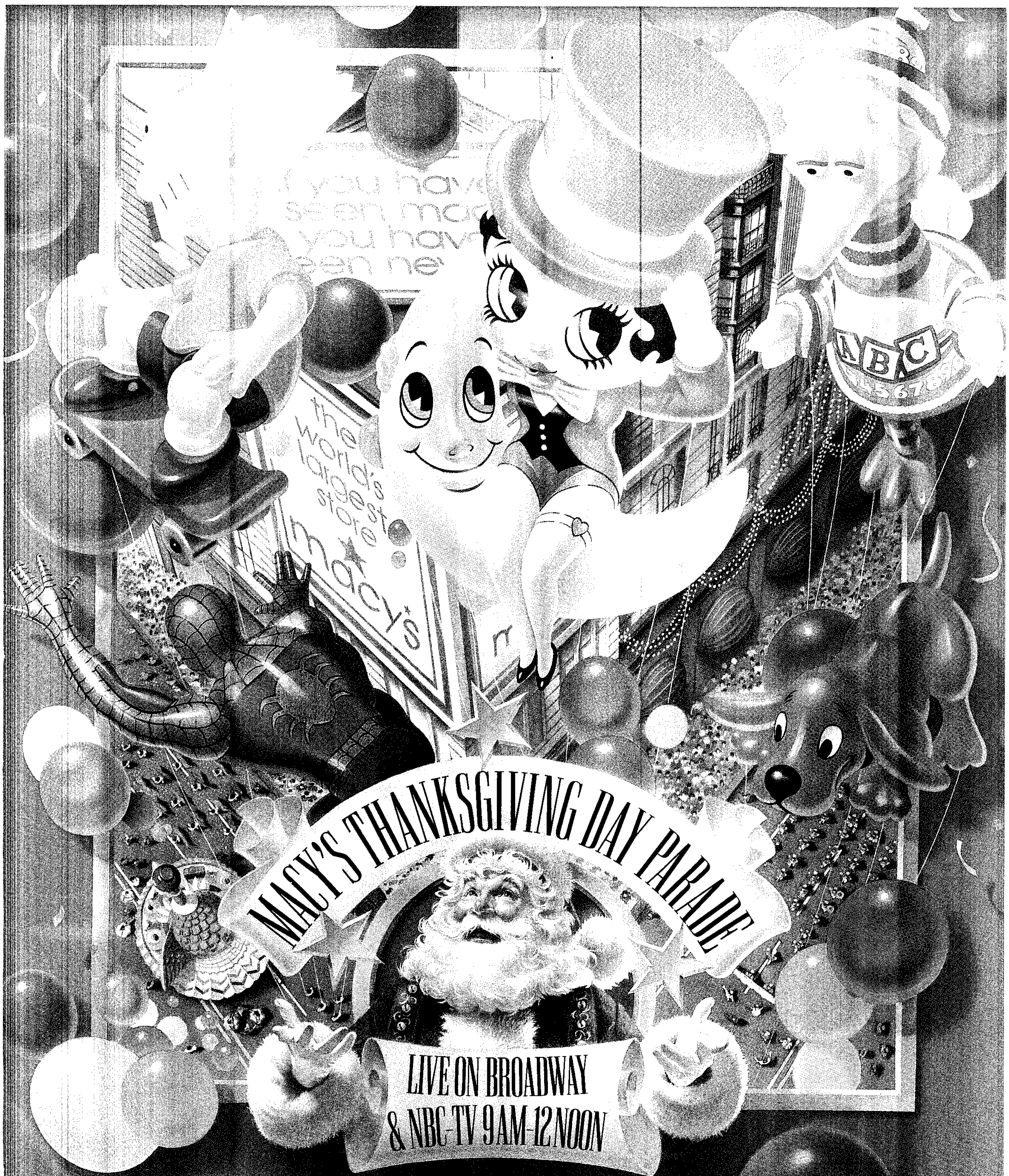
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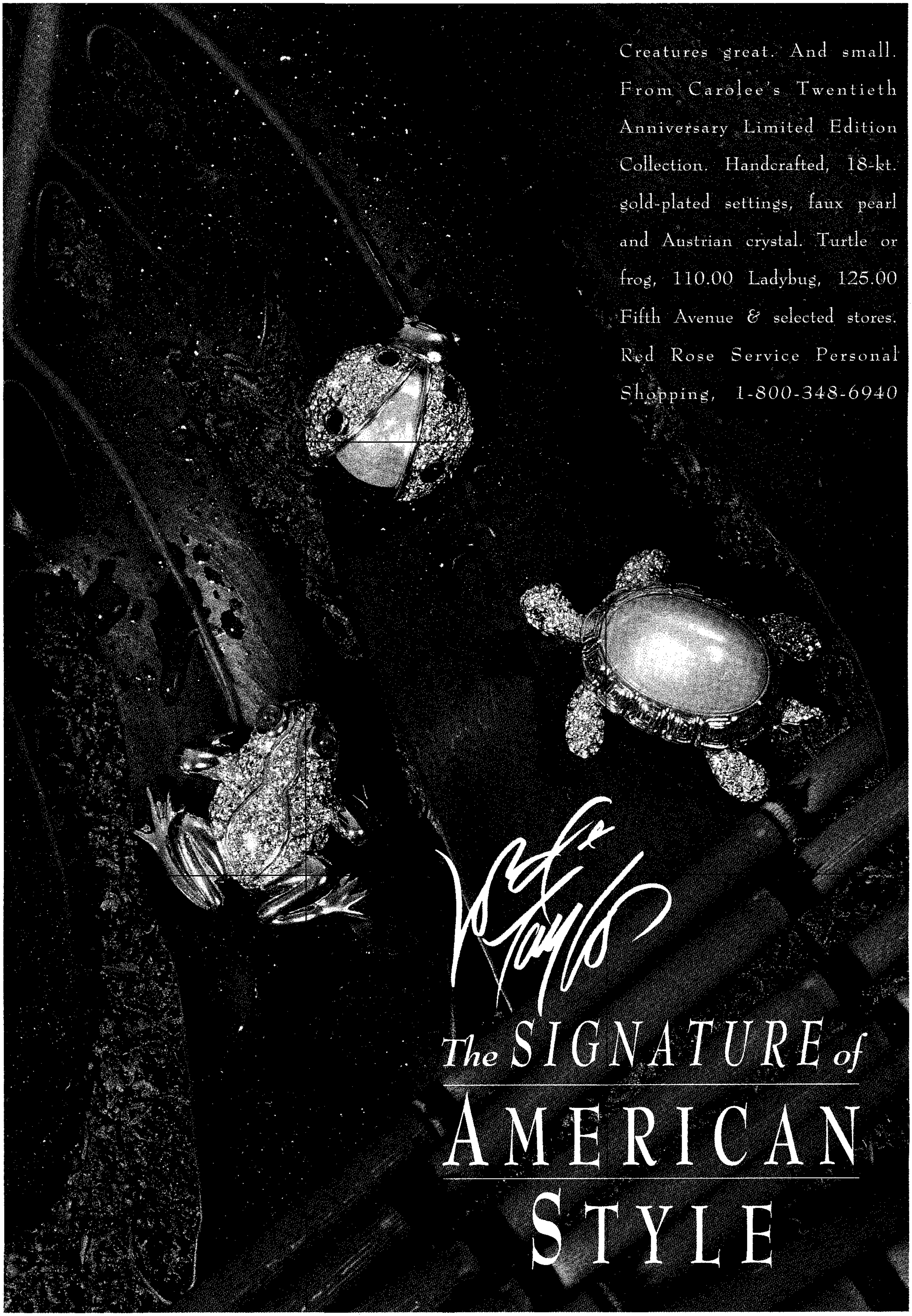
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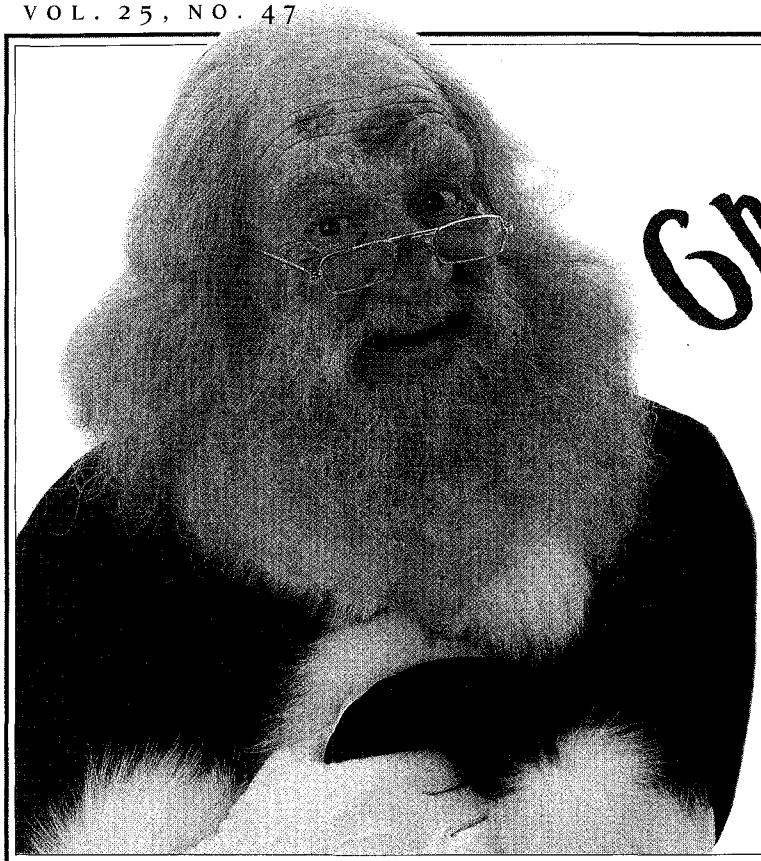

Christmas Gifts

You've snagged the partridge. The turtle doves are en route. Here are the other 187 essentials for Christmas '92. On page 49, Corky Pollan unloads the sleigh.

40 White Men Can't Jump

BY RUSS HODGE

They just didn't get it. The director of special projects for the Bush communications team says the campaign was perhaps the most bungled in history. It never touched America. Russ Hodge, a Reagan Democrat, was hired to spruce up Bush's media image. Before long, he was arguing for innovation, Doogie Howser, and the lambada.

88 Andy's Magic Money Machine

BY CHRISTOPHER BYRON

In death, Andy Warhol is no less outrageous. You may wonder whether his painting of two sneakers is worth $650,000. But the Andy Warhol Foundation—and the state attorney general—wonder whether the estate's lawyer, Edward Hayes, deserves the $12 million he wants. Hayes says he did the work of executor Fred Hughes. The foundation says: Get it from Hughes.

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How Clinton is handling the controversy surrounding homosexuals in the military.

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Joined at the Head is a charming first play, *On the Bum* a poor fifteenth.

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By Peter G. Davis
For all their new releases, you might think Callas, Gould, and Bernstein were still at it.

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By Rhoda Koenig and Tobi Tobias
David Mamet and Twyla Tharp write about the way they were—and are.

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Cover: Photograph by Tohru Nakamura. *Styling by Daphne L. White. South Seas pearl necklace and pearl-and-diamond earrings from Cartier. Models: Aleksandra, from Wilhelmina, and John Viggiano, from Bookers Inc. Her hair and makeup by James Kaliardos for Visages. Santa Claus transformation by Bob Laden. Santa suit from Odds Costume Rentals. Mistletoe courtesy of J. P. & Company.*

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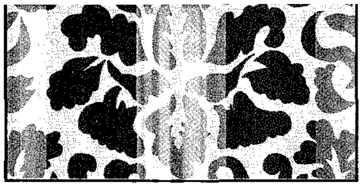

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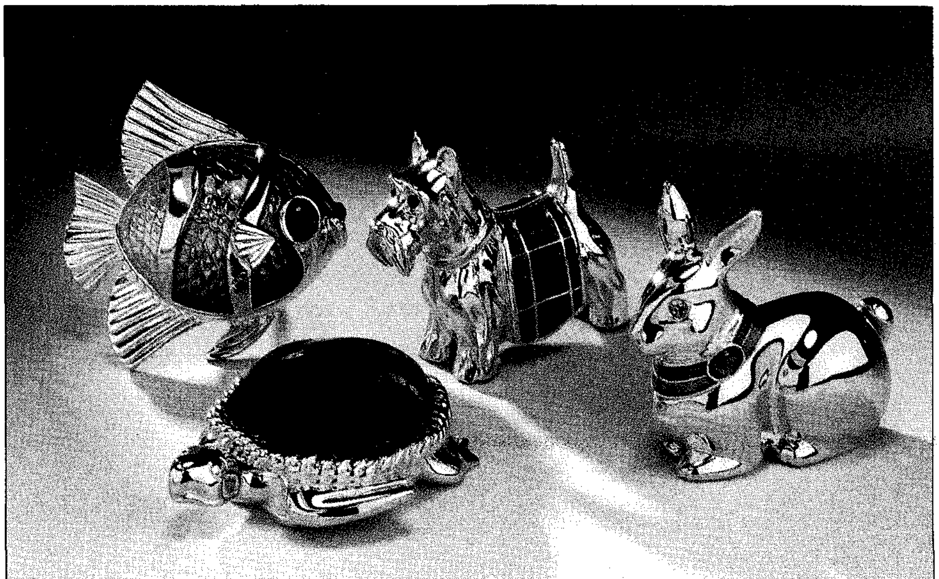

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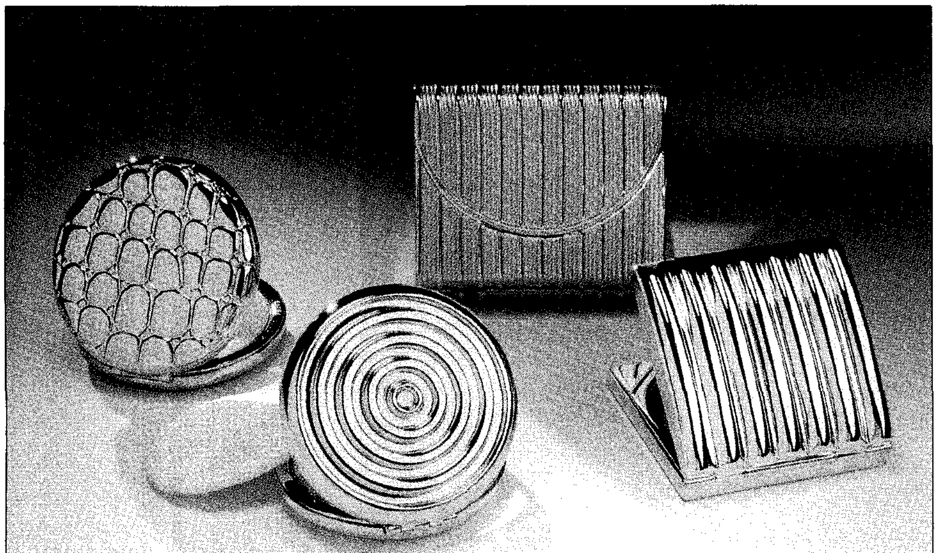

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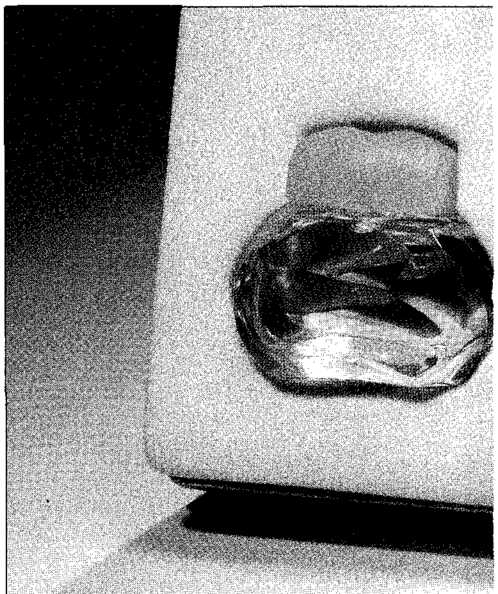

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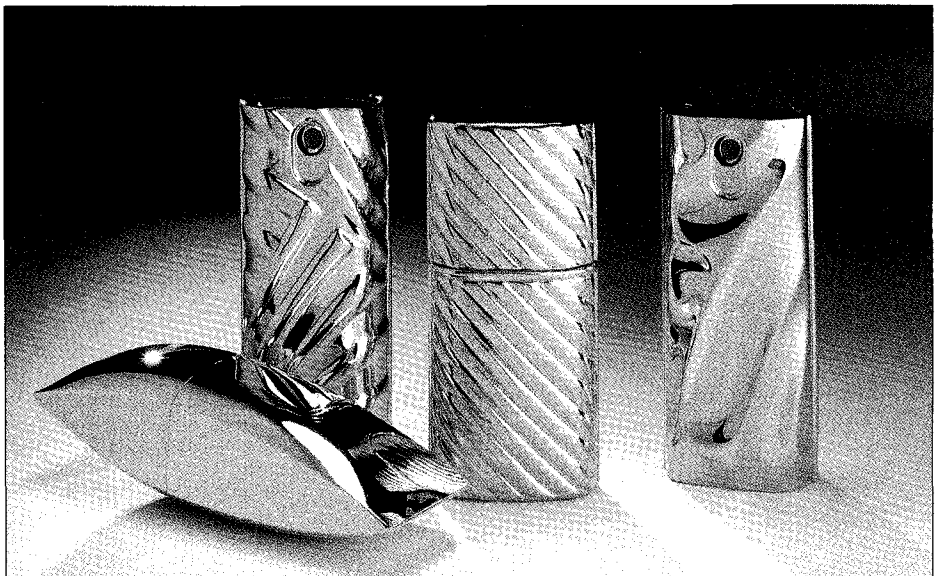

Perfume Purse Sprays • Left to right: SpellBound, 65.00* • KNOWING, 75.00* • BEAUTIFUL, 65.00* • White Linen, 60.00*

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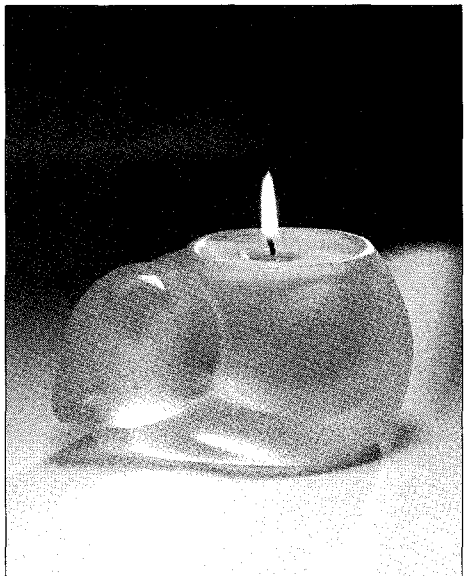
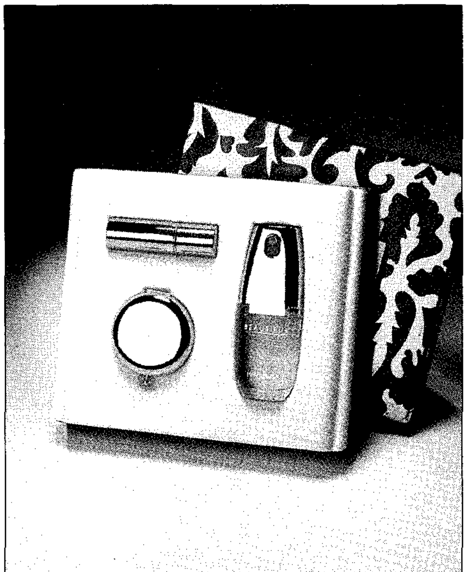


BEAUTIFUL Fragranced Candle, 25.00*



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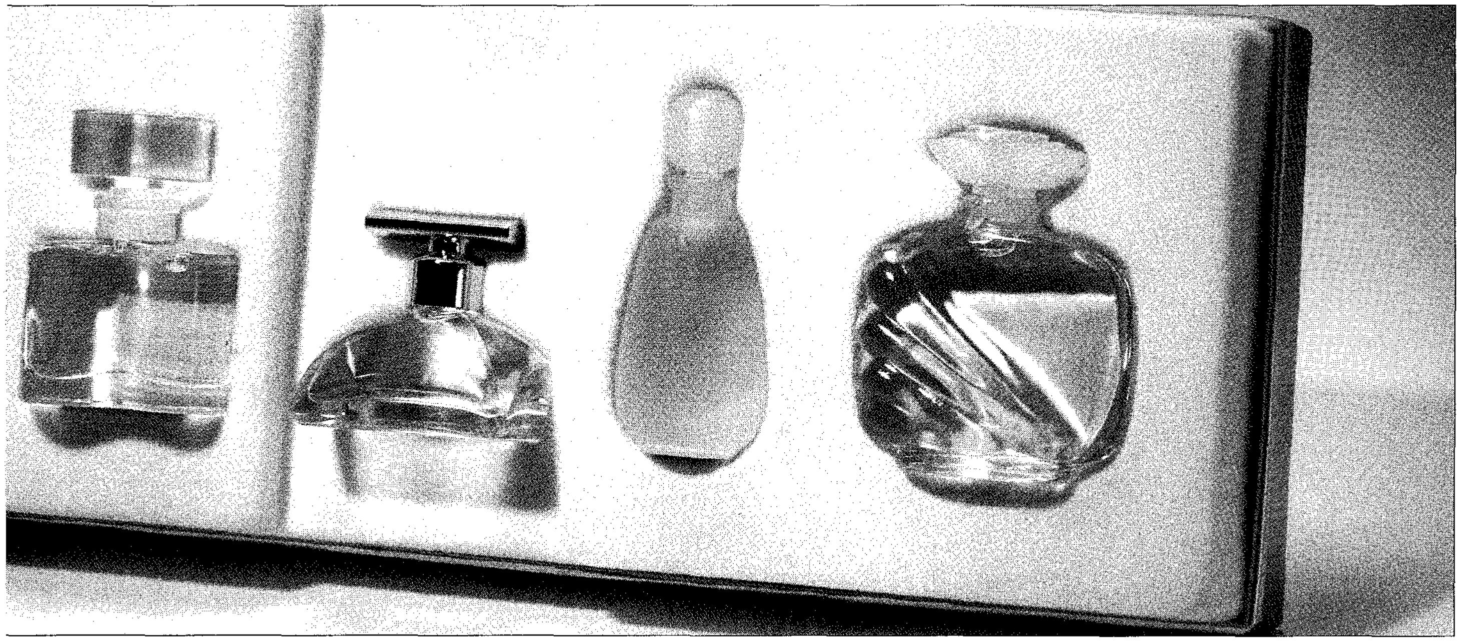

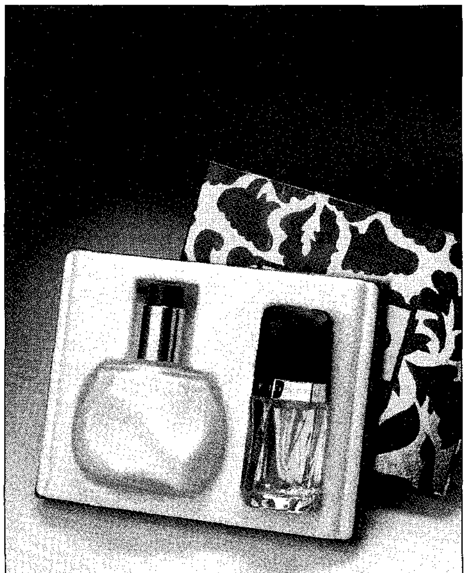

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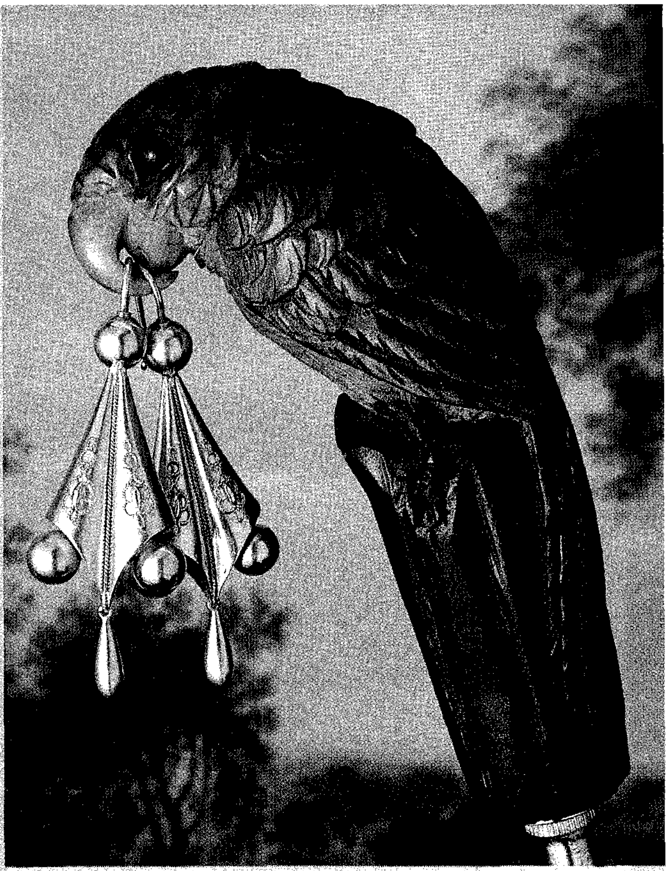

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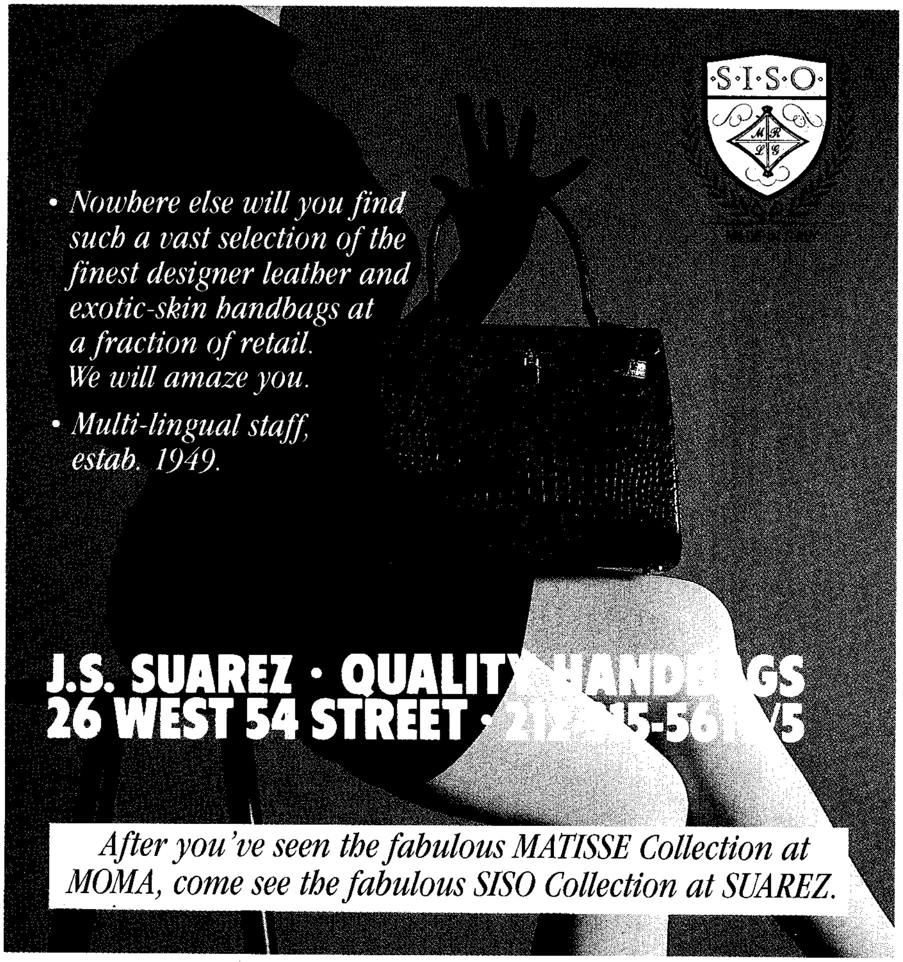

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LETTERS

Sounding Off

AT FIRST, I THOUGHT "NOISE!" [BY MARLENE McCampbell and Patrick Cooke, November 2] was about the trials and tribulations of those New Yorkers assaulted on a daily basis by noise pollution. However, as I read on, I realized that this article was about crime, selfishness, futility, and violence. It described the fear and desperation of those individuals who try to reason with hostile—even frightening—neighbors. It addressed the collapse of the city's social structure as middle-class families flee, fearing for their lives. It highlighted their frustrations with a legal system that refuses to acknowledge their presence. This article was not about noise. It was about the disintegration of the human condition in New York City.

Susan S. Bartell
Port Washington, N.Y.

THREE YEARS AGO, I MOVED INTO A LARGE one-bedroom apartment in a doorman building near Lincoln Center. My neighbor was a vocal coach whose students sang every day from 9 A.M. to 10 P.M., and I could hear everything through what came to be known as my "wailing wall." As I worked at home, the problem was rather serious. My annoyance reached a fever pitch one Sunday night when my neighbor and five of her friends decided to break into the famous sextet from *Lucia di Lammermoor.* Letters to my landlord and the superintendent, discussions with the coach and other neighbors, and hammering on the wall did nothing to alleviate the problem. Finally, I took a cue from a friend who'd experienced a similar problem. Every time one of the students broke into an aria, I reached into my extensive collection of opera recordings and pulled out the same song sung by a true virtuoso. Then I played the number full blast against our adjoining wall. This did little to stop the noise, but it sure felt good.

Brooks Peters
Manhattan

I LIVE IN TRIBECA, WHERE A NEIGHBOR zealously protected his 1985 Subaru with an alarm that sounded for five minutes every time the car was hit by a slight gust of wind. On an average night, the alarm would sound six to ten times. On a windy night, it would go off constantly. One morning, I placed a note to the owner on the windshield suggesting that he kindly have the alarm repaired. It joined a note from another neighbor requesting the same. But nothing was done. Then an old friend

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

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came to visit me from Boston. After a brief discussion, he agreed to deliver us peace. Standing by the window, I heard the smash of glass outside. The familiar alarm began shrieking. Then . . . silence. My friend returned with a small loudspeaker in hand. After that, our street was much quieter. The alarm was not replaced. One year later, it still brings me great joy to imagine the look on the Subaru owner's face as he discovered that someone had broken into his car and stolen his . . . alarm.

Name withheld
Manhattan

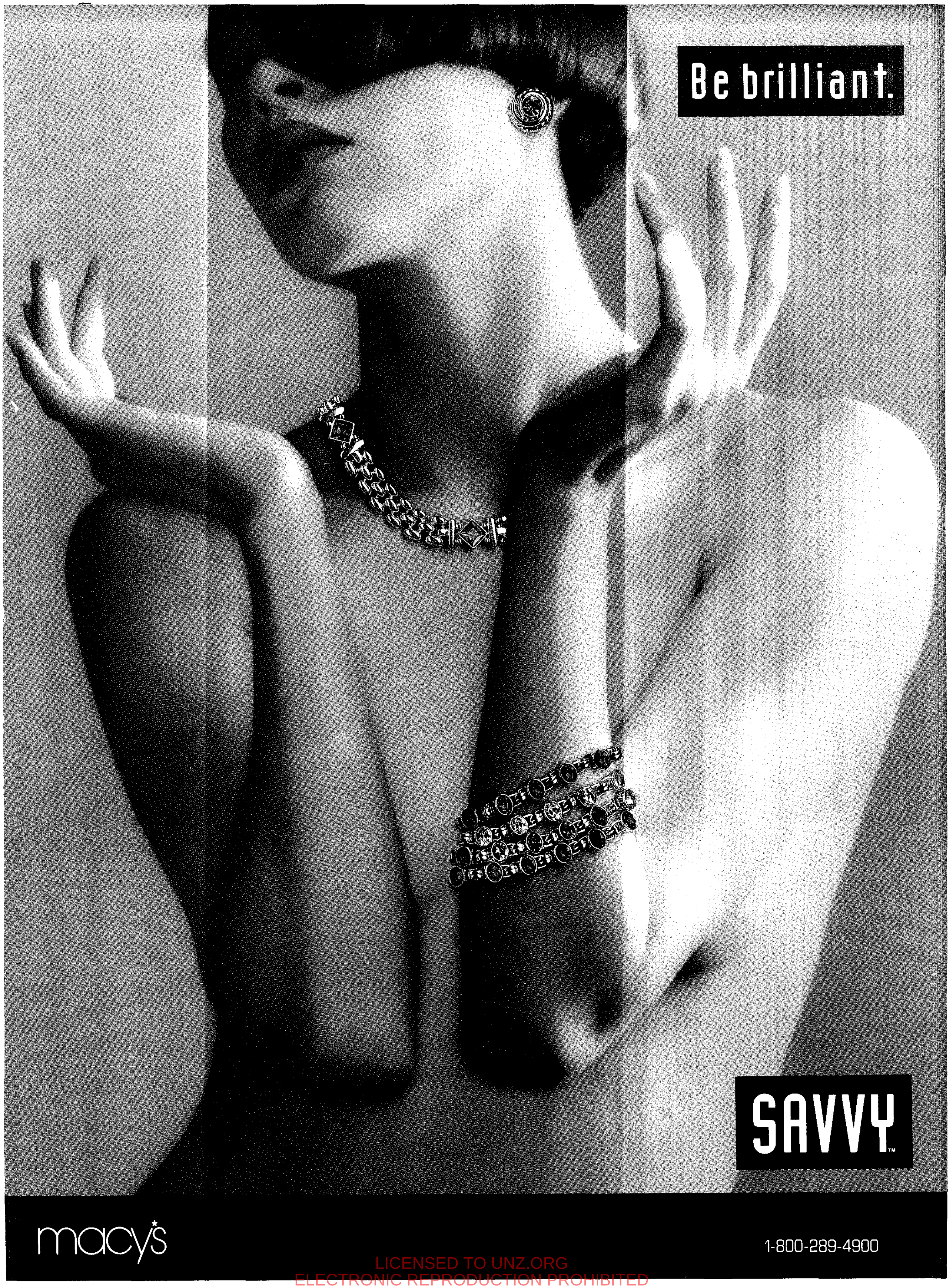
THANK YOU FOR WHAT I ASSUME IS RECOGnition of our superb psychiatric services in the "Contents" blurb for the article "Noise!," which read, in part, "How long till Bellevue?" Your readers might be interested in knowing that we also have superb outpatient and inpatient otolaryngology services, should they need direct medical attention for their ears or throats (from yelling at offenders). Should things get even dicier, Bellevue is a Level I Trauma Center and a Designated Head and Spinal Cord Injury Center.

Pamela S. Brier
Executive director
Bellevue Hospital Center
Manhattan

FOR TWO YEARS, THE TENANTS LIVING IN THE rear of my brownstone were plagued by a Turk who lived in the building facing ours. He would scream and throw things out of his window, babbling incoherencies that turned a pleasant spring night into a hell and made it impossible to concentrate, listen to music, or read anything other than the New York State penal code, particularly that section covering the use of bazookas. Call the cops? Forget it. They were sympathetic but unwilling to lend me a pistol. The block association? Useless. Speak to the owner of the building? She hid behind an answering machine. Thinking perhaps I could have the man deported, I called the department that oversees immigration, where a kindly employee suggested I purchase a BB gun. But about a month ago, it all stopped. For weeks, nothing. Not a sound. No screams, no two-hour harangues at midnight. Just blessed, wonderful silence. Had he finally been evicted? Had he lost his voice? Discovered the joys of medication? Better. He'd hanged himself.

Richard Smith
Manhattan

SPEND SOME TIME IN DELHI OR BOMBAY AND you will return home appreciating the relative quiet of New York. But it's sad to think that America's greatest city sounds good only in comparison to these desperately crowded, noisy Third World cities. The root of the problem may be found in another article in the same issue, "Fast Track: Sonic Youth," by Eve M. Kahn.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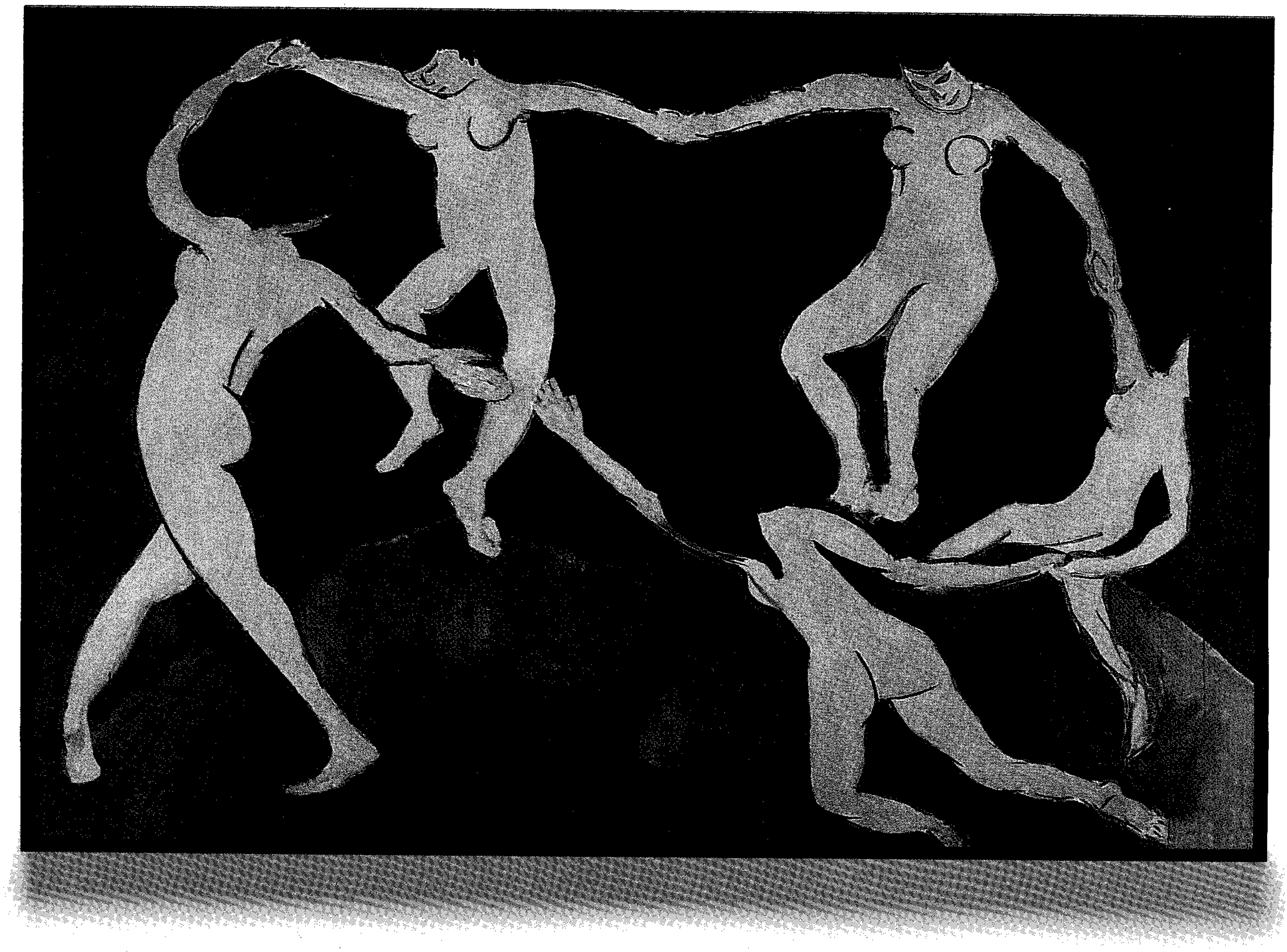

Dance (I), 1909, Oil on canvas, 8′ 6½″ x 12′ 9½″. The Museum of Modern Art, New York. Gift of Nelson A. Rockefeller in honor of Alfred H. Barr, Jr.
Dance (II), 1909-10, Oil on canvas, 8′ 5⅝″ x 12′ 9½″. The Hermitage Museum, Saint Petersburg.
Matisse works ©1992 Succession H. Matisse/Artists Rights Society (ARS), New York.

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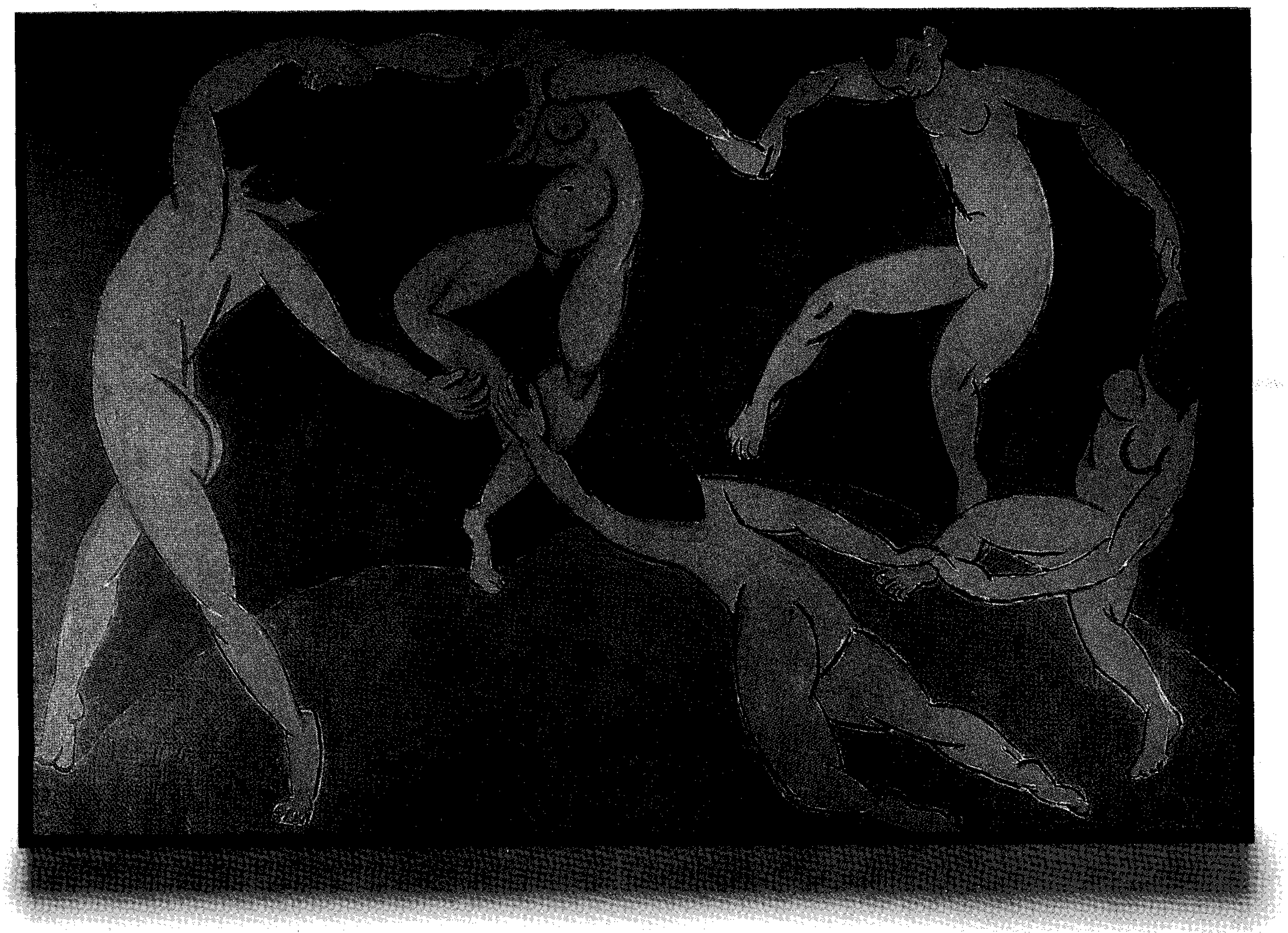

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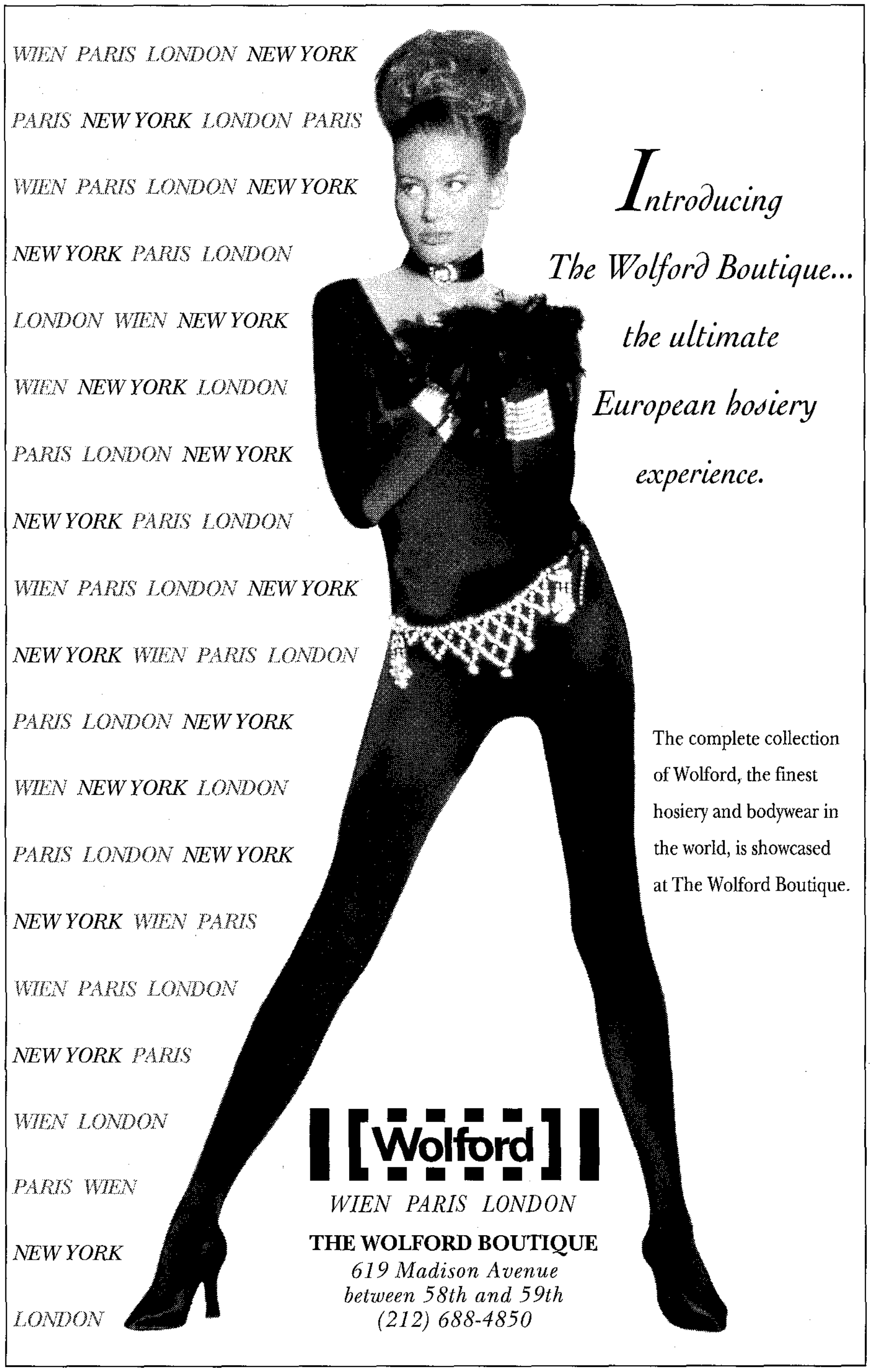

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Kahn uncritically reports on the spending of $180,000 of taxpayers' money on a public playground where children can play nine drums or throw a whisper ten feet away. Our children are being raised in a culture that loves noise.

Joanne Kaufmann
Manhattan

I WAS SHOCKED WHEN I WENT TO PARIS last year at how comparatively quiet that city is. Even the sirens on the emergency vehicles are gentle on the ears. (Who manufactures those foghorns on our fire engines, anyway?)

Peggy Graham
Manhattan

RECENTLY, I GOT FED UP WITH THE MONOTONOUS racket of garbage trucks crushing boxes at a neighboring institution—Barneys New York. The private refuse company engaged by the store chose 11 P.M.–12 A.M. weeknights to crush the hundreds of cartons the store discards. Much to my surprise, one polite but insistent letter to the store's general manager changed things. I suggested that Barneys schedule pickup at earlier hours or find another handler, since making neighbors happy should fall in the same column as "The customer is always right." The boxes now crunch before 10 P.M. or as the world readies for work at 8:15 A.M. It's a big improvement.

Anne Siegel
Manhattan

MY WIFE AND I HAVE BEEN HARASSED BY one of our neighbors for almost a year with phone calls at all hours, rapping on the walls, and verbal abuse in the public spaces of our building because this neighbor claims to hear loud noises coming from our apartment. Despite the support of the management (who has endlessly investigated), as well as all our other surrounding neighbors, we understand we must continue to endure this abuse. Under the circumstances, *we* feel like the victims of noise pollution—coming from our very audible neighbor.

Name withheld
Manhattan

HERE'S A SUREFIRE WAY TO REDUCE CARhorn noise: Make car horns sound as loud inside the car as they do outside the car. Drivers would think twice before honking to get a cabbie moving if they were subjected to 105 decibels themselves.

Lewis Schaffer
Manhattan

I'LL TAKE ULTRA-NOISY NEW YORK OVER AN ultra-quiet suburb any day. The traffic sounds outside my apartment building lull me to sleep.

Ruth St. Pierre
Brooklyn

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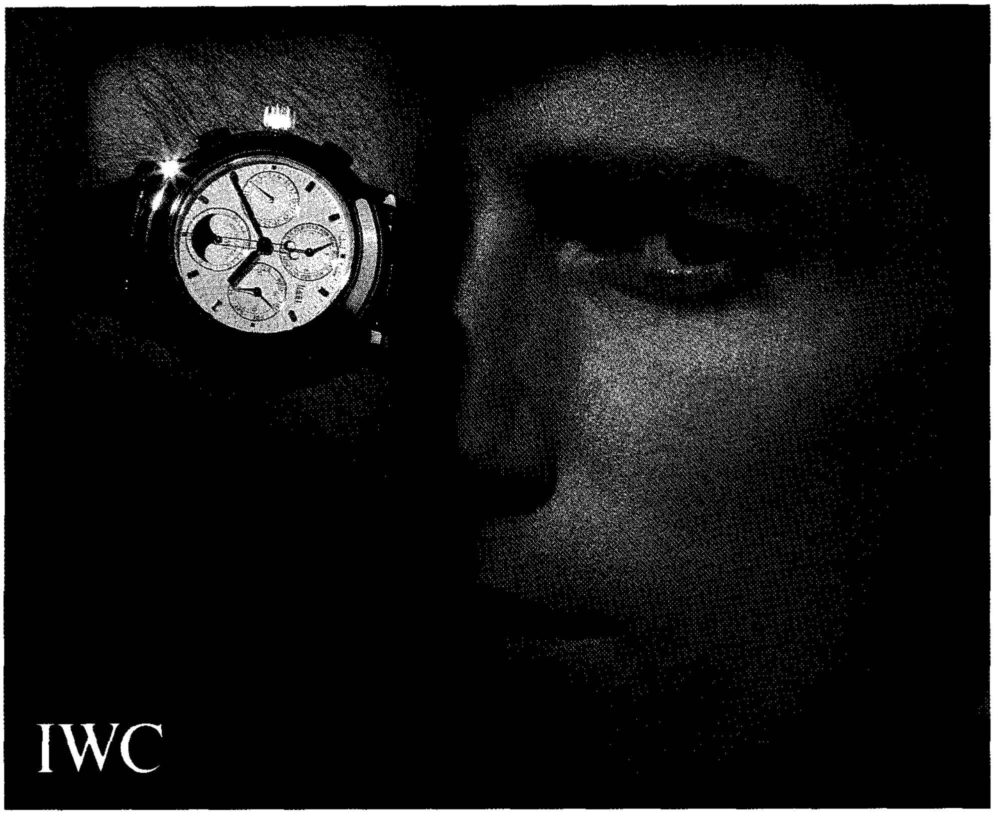

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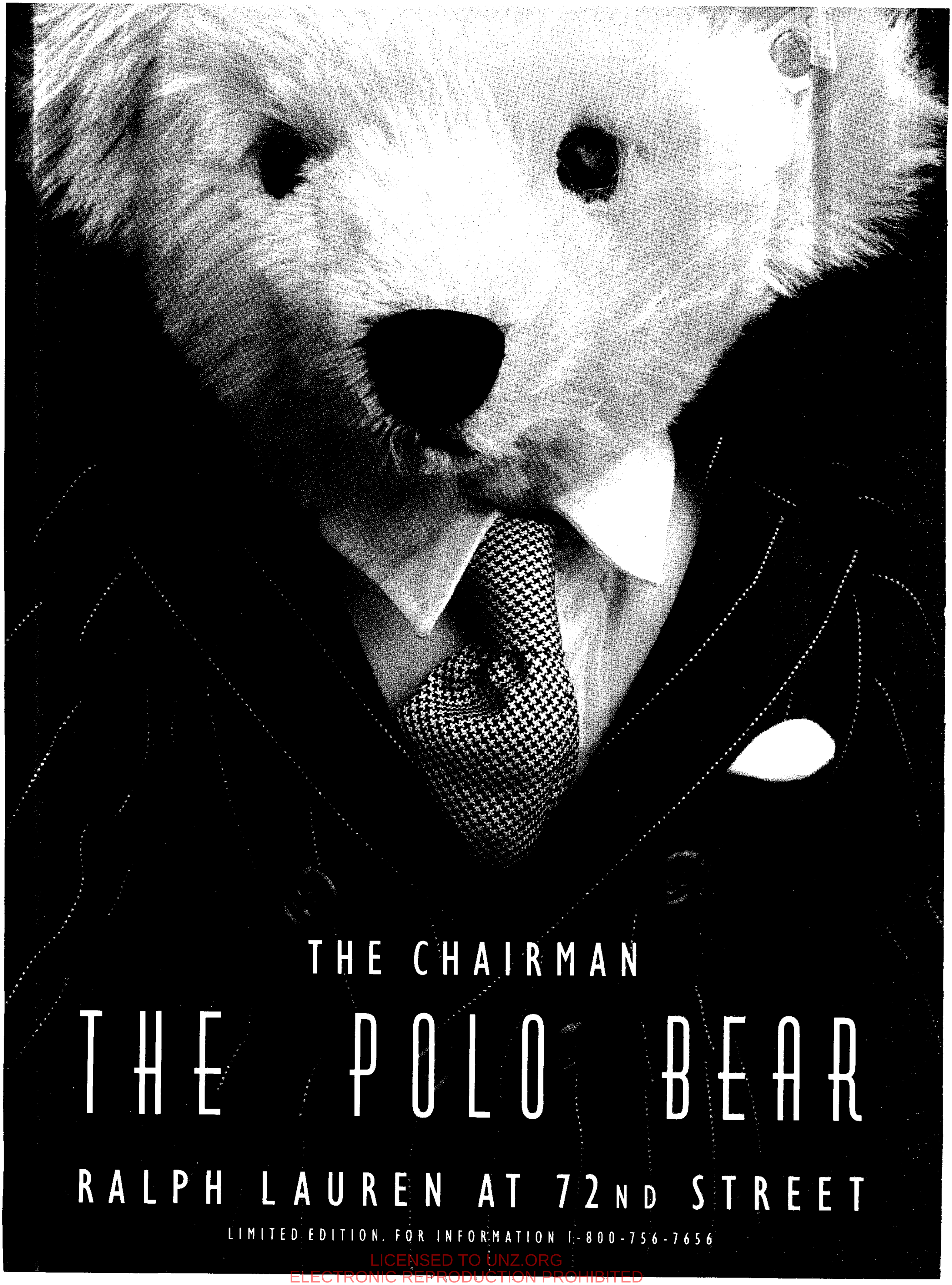

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BY JEANNETTE WALLS

FERRARO KEEPS FIGHTING...JURIST PRUDENCE?...THE D.C. SHUFFLE...THINNING WHEELS

GERRY TO POLITICK AGAINST PAT NEXT?

Geraldine Ferraro still has her sights set on the U.S. Senate, says a political insider.

Walter Mondale's 1984 vice-presidential running mate, who recently lost a bitter race for the Democratic Senate nomination, has quietly resumed fund-raising and has told colleagues that she'll make a bid for the seat held by Daniel Patrick Moynihan, the Democratic senator whose third term expires in 1995. Ferraro lost the primary to Attorney General Robert Abrams, who in turn lost the election to Republican Alfonse D'Amato. "She's still pretty upset about losing the race and thinks she has a good shot at the Senate this time around," says the source.

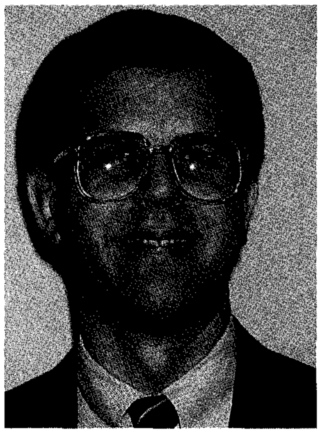
"Gerry's out of the country right now," says a spokesman, "and we've heard nothing about this."

GERALDINE FERRARO

PENTAGON MAN: MAKING OR BREAKING NEWS

Pete Williams may be switching careers. The Defense Department's assistant secretary for public affairs—and its primary spokesman throughout the Gulf War—is in talks with ABC News about becoming the network's Washington-bureau chief, says an insider. Rex Granum has been acting bureau chief since George Watson's departure a month ago, but the source says ABC is now negotiating for Williams to take over. An ABC News executive confirms that the network had a "preliminary discussion with [Williams], but no particular job has been discussed, as far as I know."

"I asked him that exact question this morning," says one of Williams's deputies, Bob Taylor. "He told me he has had a few niblets but hasn't made any decisions. . . . He is out West with [Defense Secretary Dick Cheney] and doesn't have time to think about that."



PETE WILLIAMS

HILLARY MAY HELP HILL GET JUDGESHIP

Hillary Clinton has high hopes for Anita Hill. A source says the wife of the president-elect would like to see the University of Oklahoma law professor appointed to a federal judgeship. Two of the eleven United States District judge positions in Oklahoma are currently vacant.

Hill was thrust into the public spotlight last year when she accused then–Supreme Court nominee Clarence Thomas of sexual harassment. She has since spoken out nationally on the subject.

When asked if the soon-to-be First Lady has urged her husband to appoint Hill, Hillary Clinton's spokeswoman, Lisa Caputo, said, "To my knowledge, that is incorrect."

Anita Hill didn't return calls to her office.

ANITA HILL

BILL C., KENNY G., AND SAX APPEAL

The Clinton administration may be choosing an official saxophonist, and the latest front-runner is Kenny G.

The saxophonist, who recorded the theme song for *Dying Young,* was recently asked by Clinton's office to "save the date" of the inauguration, says the musician's spokesman, Kiki Mason.

"He was an early supporter of Clinton, and they've discussed music and traded playing tips," says Mason. "You might say he's Bill's sax adviser. He says Bill's pretty good—and Bill has modesty, which most musicians lack." Mason says no specific songs have been discussed, but that Kenny G.'s "Songbird" is one of Clinton's favorites, "so we can expect to see him onstage with Kenny G. playing that tune."

A BIKE BAN: SEEKING SAFER SIDEWALKS

Bicycle terrorists could lose their wheels.

Under legislation recently introduced by Upper East Side councilman Charles Millard, the police could confiscate bicycles on the spot if owners rode them on the sidewalks. The bill, which was co-sponsored by 30 other council members, also calls for a number of additional "pedestrian safety" measures, such as tougher laws against cabdrivers who run red lights. Drivers would lose their licenses if they were caught running two lights in a year.

"For younger people, cyclists on the sidewalks are annoying and somewhat dangerous," says Millard, "but for older people, they're downright terrifying and even life-threatening. If you break a hip when you're 75, you might not recover fully. . . . It's especially bad on the Upper East Side, where pedestrian traffic is heavy and a lot of people get food delivered. People tell me that the problem isn't as bad

ASSOCIATE: JAN GELMAN

Photographs: top, Adam Scull/Globe Photos; center, John Giordano/Saba; bottom, Theo Westenberger/Gamma-Liaison.

MORT'S MEN...KATZENBERG'S KIBOSH...RED TAPE FOR TERRY...DOING THE WRONG THING

TERRY ANDERSON

SPIKE LEE

BEAUTY AND THE BEAST

since the onset of fax machines, but you can't get a pizza faxed."

SO WHO'S THE BOSS AT THE *DAILY NEWS*?

Was it a case of mistaken identity? Fred Drasner, the CEO of *U.S. News & World Report* and *The Atlantic*, was recently designated the publisher of Mort Zuckerman's *Daily News*, but the word going around an uptown bar earlier this month was that *Atlantic* president and publisher Ira Ellenthal had gotten the job, says a source.

"People there were saying they heard that the guy talking to the bartender was going to be made the publisher of the *Daily News*," says the source, who recognized Ellenthal.

The bartender couldn't be reached, and Ellenthal insists the talk didn't begin with him. "It is not true that I am going to the *Daily News* as publisher, as I'm sure Mr. Drasner has pointed out to you," says Ellenthal, who adds that he will be involved on the advertising side of the paper.

Drasner responded with a laugh. "I'm the one who writes the paychecks, not the bartender. Ira will be working for me in some capacity, but his title is yet to be determined. . . . Look at the masthead of *The Atlantic* and see who Ira answers to."

A KIDNAPPER'S RIGHT TO PRIVACY

Terry Anderson probably won't want to ask his former captors for help with his new book, but that's just what the Justice Department recently suggested. Anderson, who is writing an account of his six and a half years as a hostage in Lebanon, has been trying to dig up information on nine of the men who held him captive. Anderson's lawyers say that when he filed a Freedom of Information Act request with the Justice Department, the government turned it down, explaining that it would violate the kidnappers' right to privacy. But there's still hope: The department informed Anderson that he could look at the files if he had a signed affidavit from each of the captors.

"If you want evidence that the government is screwy, here it is," says Richard Winfield, Anderson's lawyer. He adds that Anderson will pursue the request—with or without the help of the terrorists.

SPIKE SPARKS ATTACK FROM BLACK

Spike Lee, who has clashed with white reporters, is upsetting some black members of the press as well. The director of *Malcolm X* set off a furor when he said he preferred being interviewed by black reporters, and now he has angered a staffer at *Noir* magazine by refusing to let him into the screening of his new film. *Noir*, a small Manhattan-based quarterly, recently did an interview with Lee, which appeared as the cover story in the fall issue.

"You should remember that your desire for support *from* the black press has a flip side, support *of* the black press," Duane Thomas, the magazine's publications director, recently wrote to Lee. Thomas later added, "I want to send a message to him."

Lee didn't respond to calls or a faxed letter, and a woman who answered the phone said that the office was closed for the opening of *Malcolm X*.

BEAUTY AND BEAST TO BYPASS BROADWAY

It looks like *Beauty and the Beast* isn't going to make it to Broadway. Disney chairman Jeffrey Katzenberg had talked about transforming the animated movie into a Broadway musical, and mentioned including some of the actors who lent their voices for the film. But Katzenberg has cooled on the idea, says a source.

"He apparently didn't know what he was getting himself into with a Broadway show," the source says. "Now he seems to have washed his hands of the project, and it may become a traveling show instead, like 'Disney on Ice.' "

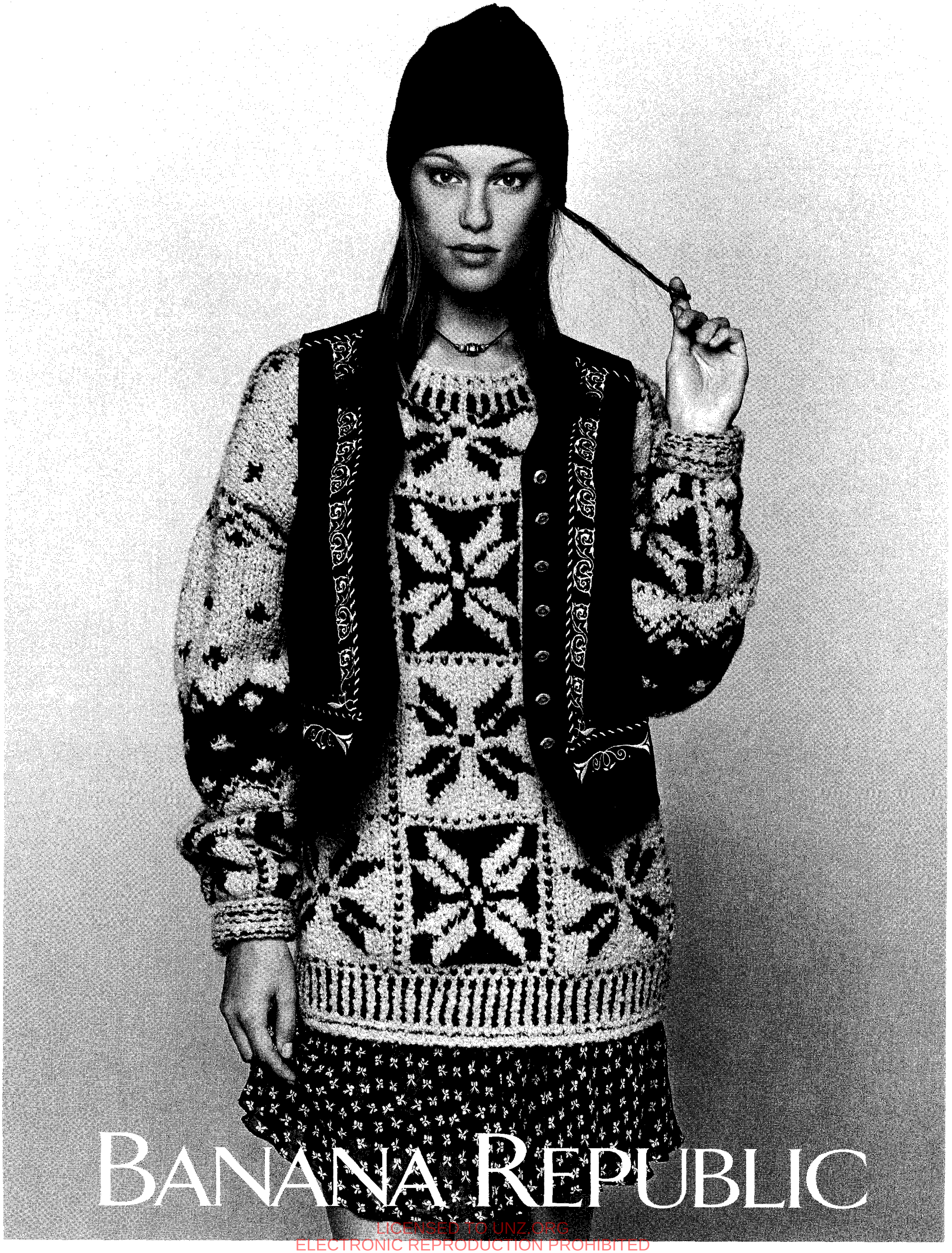
"It hasn't gone past the preliminary stage," says a Disney spokeswoman, "but it's not a dead issue."

THE SHOE DOESN'T FIT AT TRUMP TOWER

Charles Jourdan, the exclusive shoe retailer, is closing its flagship store in Trump Tower. "We do wonderful business at Trump Tower—in excess of $5 million [annually]," says Max Imgruth, the company's chairman. "The volume is great. But we have to get out because our occupancy and operating costs are way out of line. We would have to sell 250 pairs of shoes a day, and that's just unrealistic. We are going to relocate. We're going to increase our retail representation at Galeries Lafayette. We're working on reformatting the whole corporation and rethinking our retail operation."

A source close to Donald Trump says the developer has talked with a number of potential tenants about opening a retail store at the Fifth Avenue and 57th Street site. The source says conversations have been held with executives at Ferragamo, another upscale shoe seller, as well as Disney and Warner.

Photographs: top, Yvonne Hemsey/Gamma-Liaison; center, Gary Hannabarger/Outline.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The National Interest/John Taylor

SEX ISN'T THE ISSUE

GAYS IN THE MILITARY

BILL CLINTON, THE *new* DEMOCRAT, THE welfare-reforming, death-penalty-favoring moderate, the man who won the election by drawing a crucial fraction of the Reagan Democrats out of the Republican fold, the man who (on top of all that) was accused throughout the campaign of being unfit to be commander in chief because he had evaded the draft—Bill Clinton undoubtedly did not want the first controversy of his still-embryonic administration to consist of a fight with career military officers over allowing homosexuals into the armed services.

It represented, for one thing, a huge distraction from the central challenge of economic revival and, as such, could cause him to squander political capital. A majority of Americans, according to a Gallup poll, favor allowing gays into the military, but most of them do not consider it the most burning issue the country faces.

Then, too, gay rights was hardly the sort of issue that bound together the coalition Clinton had forged by presenting himself as a social conservative. And it cropped up at a time when Clinton was backing off from other campaign promises, like the ones to pressure Congress to cut staff sizes and provide him with a line-item veto. But when the stories about Petty Officer Keith Meinhold's lawsuit against the Navy brought the issue to the fore only six days after Clinton was elected, he reiterated his commitment not just to investigate the matter but actually to *end* discrimination against homosexuals in the military. In the first politically difficult decision since his election, Clinton did not equivocate.

The fact that homosexuals are allowed to serve in the French, German, and Israeli military (to name just three) disproves any notion that they are intrinsically disruptive. And after all, if, following the common rule of thumb, some 10 percent of the 1.8 million men and women in the military are homosexual, it is *already* filled with gays, and national defense seems not to have suffered. Some generals have felt that homosexuals made particularly good soldiers. The legendarily valorous Spartan armies encouraged homosexuality because they thought a homosexual soldier would be less likely to leave his wounded lover on the battlefield. Frederick the Great, trying to prevent his soldiers from catching diseases from prostitutes, once told them, in effect, "If you want sex, you know where to find it: in the barracks."

MEINHOLD: *His lawsuit triggered a huge distraction.*

But to many Americans, perhaps because in this country the socially constructed image of martial prowess stems from the pioneer protecting his family and the cavalry officer defending southern womanhood, homosexuality seems to violate the very essence of soldiering. "To survive in a killing field, a warrior has to believe he's invincible," retired colonel David Hackworth wrote in *Newsweek.* "To think that way, he has to be macho. Fairly or unfairly, gays threaten that macho."

But Hackworth makes no attempt to explain why "straight warriors," as he calls them, think this way. He more or less admits it's a superstition. As such, it is similar to the great superstitious fear in the military of homosexual contagion. Homosexuals, according to this line of thinking, are always out to convert or seduce heterosexuals, and thus their very presence constitutes a danger. According to the Los Angeles *Times,* when Marines stationed in Washington had taken to taunting and occasionally beating the patrons of a gay bar on Capitol Hill, gay activists offered to try to put an end to the violence by giving the Marines seminars about homosexuality—but were rebuffed by then–Marine commandant General Alfred Gray on the grounds that they would probably use the sessions to try to turn the Marines into homosexuals.

The paranoia toward gays also manifests itself in the idea that if gays were allowed into the military, they would create an unhealthy homoerotic atmosphere. Off-duty gays would parade around the bases in makeup and leather jockstraps. They would ogle straight men in the showers and possibly even, if overcome with lust, grab them. They would also have sex with each other constantly, in army barracks and the mop closets of submarines, giving the military the atmosphere of a St. Marks Place bathhouse. "Sooner or later, you're going to have men kissing each other and hugging and whatever," Admiral Thomas Moorer, former chairman of the Joint Chiefs of Staff, said on *This Week With David Brinkley.*

Allowing homosexuals into the military, even with proscriptions against offensive behavior, would no doubt lead to some minor incremental increase in illicit homosexual encounters, either because the number of gays who enlist would go up or because the gays already there would feel more emboldened. But the idea that straight soldiers would be "embarrassed" or "offended" by any sexual indiscretion or innuendo suggests that most soldiers are chaste, pure Galahads who spend hours a day in fervent prayer.

In fact, the military has always been awash in lewd sexual display. Towel-snapping, crotch-grabbing locker-room horseplay is rampant. And much of it is of the sort that, back in the fifties, people liked to refer to as "latently homosexual." The photograph taken during the Tailhook scandal of the two beery young aviators with their genitals hanging out of their unzipped pants quite adequately captures the prevailing atmosphere. It's hard to imagine that even promiscuous gays will seriously increase the level of depravity that already exists.

The most understandable opposition to

Photograph by AP/Wide World.

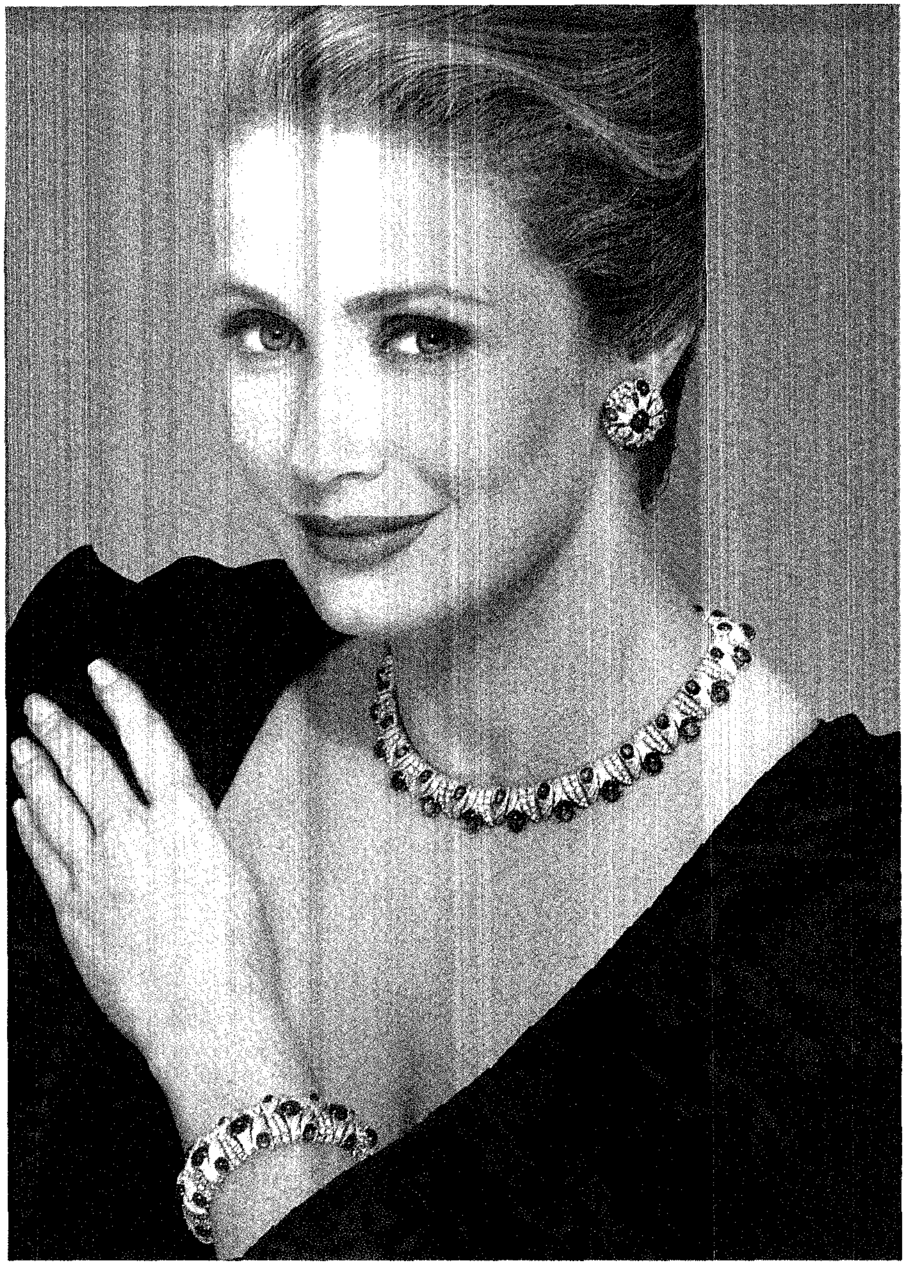
homosexuals in the military has to do with the fear that it is a step toward the codification of full civil rights for gays. Most Americans, according to polls, believe gays should not be discriminated against but also believe homosexuality should not be given the same moral and legal status as heterosexuality. That position, most recently stated in the Roman Catholic Church's new catechism, is of course a contradiction; to deny homosexuals full legal status *is* to discriminate against them. Each time any individual act of discrimination is rolled back, that contradiction becomes more clear.

Therefore, while Congress has not passed the gay-rights amendment, each concession the government does grant to gays makes it harder to resist the next demand. Once provisions have been established forbidding job discrimination against homosexuals, the focus of gay activists will shift to demands for the legalization of gay marriages in order for people to receive their companions' medical and death benefits—a situation given added urgency because of AIDS. If gay unions are granted legal status, gay military officers who are assigned overseas can insist that their spouses accompany them, just as the wives of heterosexual officers do. They can also insist on quarters in the officers' housing. And, in the logic established by the creeping expansion of gay rights, they will be as entitled to it as any officers.

Gay activists are either deluded or disingenuous when they say they want only to end discrimination and are not interested in establishing affirmative-action quotas for homosexuals. One leads to the other. Once the regulation outlawing homosexuals is lifted, it is virtually inevitable that an openly gay soldier passed over for a promotion will sue, claiming discrimination. Activists will demand the promotion of gay officers, the naming of a gay general, gay-sensitivity courses during boot camp.

If you believe, like Clinton, that civil rights for homosexuals is a matter of principle, then the objections of the people discombobulated by the granting of those rights are no more relevant than the objections of racial bigots to racial integration. But the objections will be just as vehement and the reaction likely will be violent.

It seems safe to say that the most prominent feature of the military when the ban against gays is lifted will not be homosexual orgies in the barracks. It will instead be increased violence against gays by soldiers whose identity as straight warriors is threatened. In response, gay grievance groups will demand protections and privileges and freely resort to litigation when they feel frustrated. Lifting the ban on gays in the military solves one problem but also creates a host of new, more complex ones. ▬



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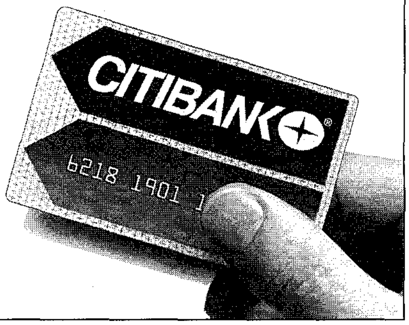
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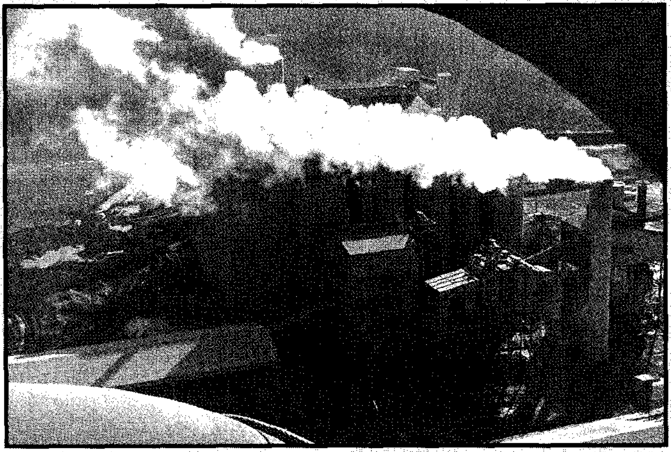

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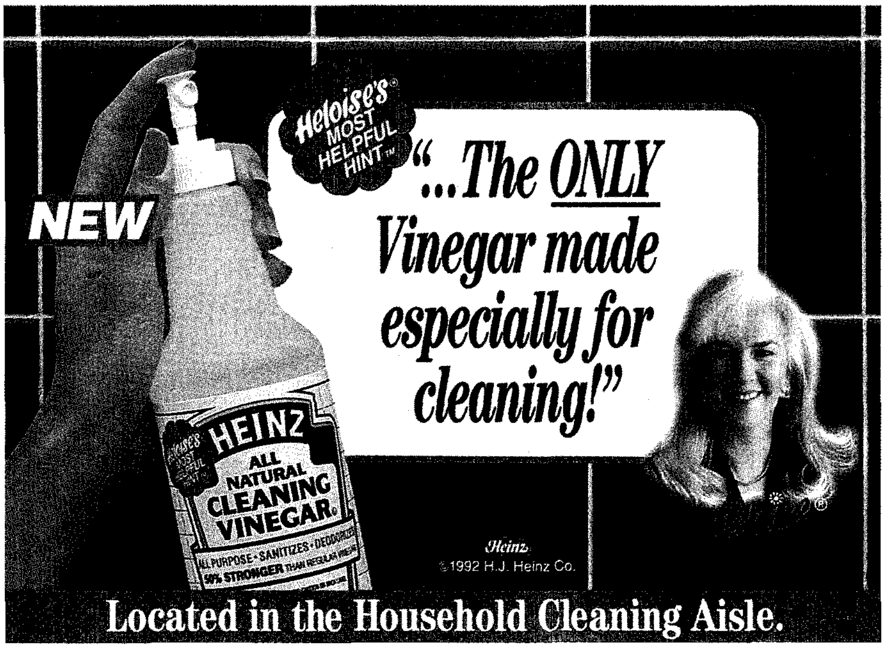
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A MANY-SPLENDORED THING: *Cleaning vinegar, as vouched for by Heloise.*

PRODUCTS WITH DOUBLE LIVES

LAST MONTH, H. J. HEINZ COMPANY—THE food conglomerate perhaps best known for its 57 varieties—began touting secondary uses of one basic product in its line. Heinz extra-strength Cleaning Vinegar is now making its debut in the cleaning-products aisle as a floor-, window-, and carpet-cleaning agent. The company has even recruited syndicated consumer-advice columnist Heloise to pitch its newly versatile vinegar.

And why not? Research showed that 39 percent of Americans already use vinegar as a cleanser, so Heinz moved to cash in.

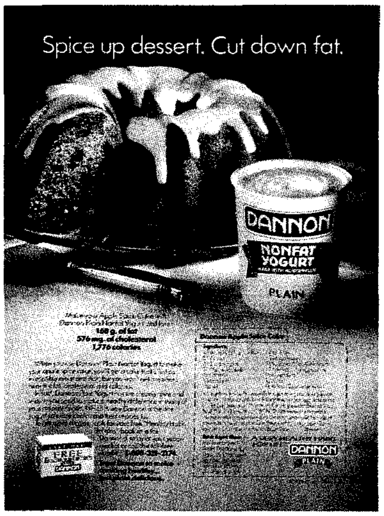
Inspired by Arm & Hammer baking soda's successful progression from a cake ingredient to a refrigerator deodorizer, toothpaste, laundry detergent, carpet and litter-box freshener (and soon, it is rumored, an underarm deodorant), companies are looking to re-present their products. This isn't mere line extension—it's line propulsion.

Procter & Gamble has repackaged diapers, marketing them to incontinent adults and calling the brand Attends. Mars, which vowed never to cross-promote, now sells M&Ms in the supermarket as a baking ingredient, with recipes on the back of the package. And Ralston Purina is running television commercials featuring its Chex cereal as a party mix.

To jump-start stalled growth, companies are doing research to find new applications for old brands. In focus groups, says Allen McCusker, president of the Canaan Parish Group, a marketing-management consultancy, "hard-core users who are also conceptualizers—people who see Hawaiian sunsets in a pineapple, as opposed to rationalists, who'll merely see a prickly fruit—attach adjectives to brands. They define what they feel the brand is—and isn't, then tell which other categories the brand could play into." Dole was encouraged to go into the sorbet business after conducting such research, McCusker adds.

To get the most out of these secondary uses of products, companies are tinkering with packaging. "Who could ever have imagined Evian would get $11.50 for a fourteen-ounce aerosol atomizer so the Nancy Reagans of the world wouldn't get dry skin on a plane?" says Aaron Brody, a partner of the Rubbright-Brody food-and-packaging-industry consultancy.

In print ads, Dannon is pushing yogurt as a substitute for high-fat eggs and oil in muffins and dips. It recently teamed up with Duncan Hines to suggest using yogurt in a brownie mix instead of eggs.



Yogurt in a cake recipe.

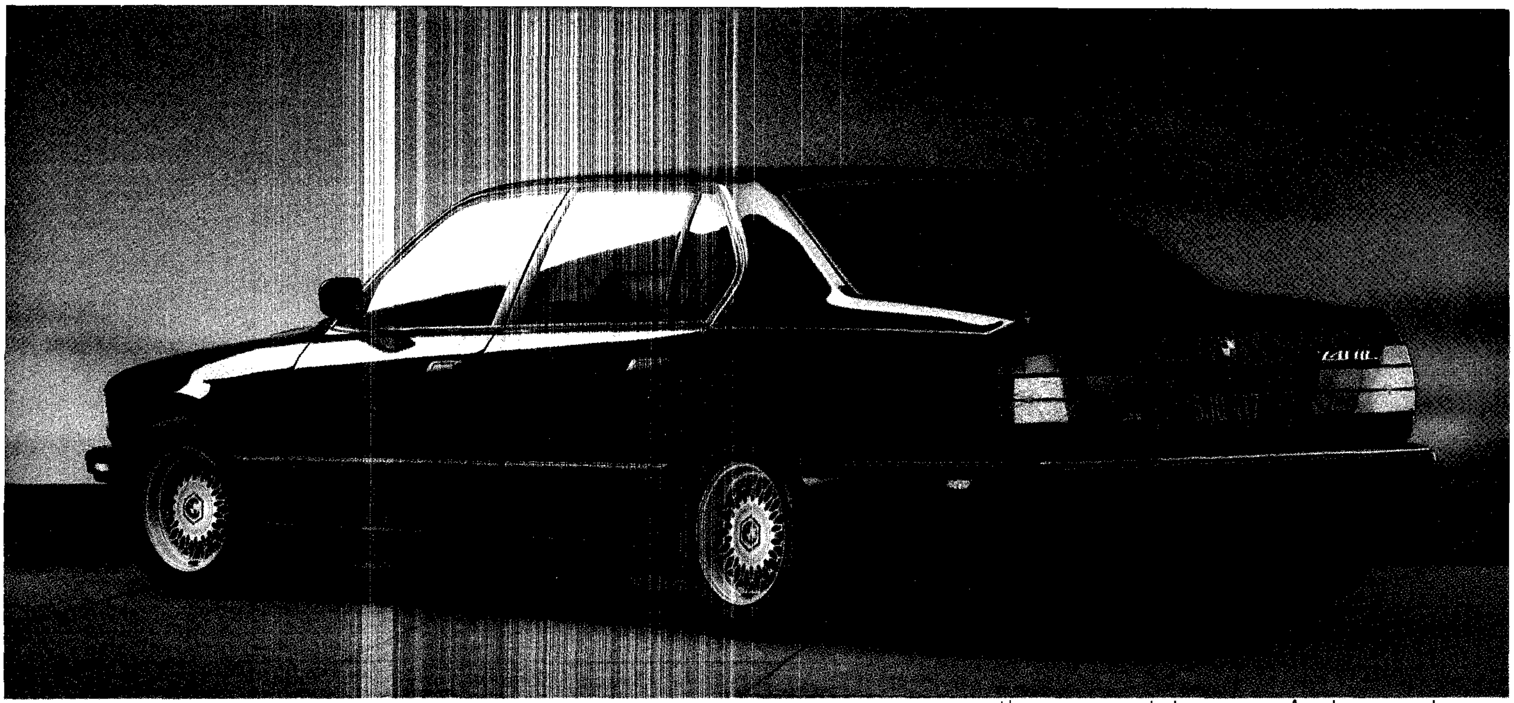
Sometimes, mail from customers is the tip-off—"it's a 'You won't believe this, but your vinegar worked like magic removing stains on my rug' sort of thing," says Allen McCusker. Clorox has always sold bleach as a laundry additive. But recognizing that many consumers have been using it to shine floors and windows, the company introduced the bleach-based liquid cleanser Clorox Clean-Up.

"Often the impetus is an old wives' tale," says Sandy Bredine, a partner in Bishop/Bredine & Associates, a new-product-and-packaging-design consultancy. However, companies often choose *not* to publicize an added benefit. Some women apply hemorrhoid-shrinking Preparation H under their eyes to firm up bags. Folk-remedy books advise using toothpaste to polish jewelry and carbonated water to remove stains. "If the market's large enough to warrant another entry in the field, the upside for a company can be added value," says Bredine. "The downside is that positioning the product in this new way could turn people off, weaken a brand name, or commoditize a product."

Marketing history is filled with examples of line propulsion. "Knox used to hustle gelatin to strengthen fingernails," recalls Aaron Brody. "Years ago, when Michigan Fruit Canners discovered that people were downing its pie fillings as puddings, it repackaged them as puddings." Consumers have been mixing Lipton onion soup with sour cream to make potato-chip dip and have been using Campbell's soups as sauces—at those companies' suggestion—for ages.

Frederick Elkind, senior vice-president of TrendSights, a division of Ogilvy & Mather that analyzes consumer trends, believes that in many cases, the young generation is discovering the truths of grandparents: "that Vitamin E can be an effective skin treatment, that oatmeal is an excellent facial cleanser." Similarly, while Sunkist once promoted lemon juice as a hair rinse to reduce soap film, it never touted it as a hair bleach. But people use it that way. "Consumers are longing for nostalgia and for natural, under-

Ads: top, courtesy of Ketchum Advertising; bottom, courtesy of Grey Advertising.



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*EPA estimated $\boxed{16}$ mpg, 22 mpg highway estimate. Use estimated mpg for comparison to other cars. Your mileage may vary with speed, trip length and weather; actual highway mileage will probably be less. **See your BMW dealer for details on this limited warranty. †Services provided by Cross Country Motor Club, Inc., Boston, MA 02155, except in CA, where services are provided by Cross Country Motor Club of Calif., Inc., Boston, MA. ††Available at participating dealerships. ‡Suggested retail price for a 1993 BMW 740i is $54,405. Actual price will depend upon dealer. Price includes dealer prep, destination and handling charges. Price excludes taxes, license, title and registration fees, and options.

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hyped products," says Faith Popcorn, chairman of BrainReserve, which does studies for companies on how to reposition products.

Some products are propelled by accident. Upjohn discovered that its minoxidil-based blood-pressure regulator, Loniten, spurred hair growth, and the baldness remedy Rogaine was born. Similarly, Allergan learned that a chemical ordinarily used to treat involuntary muscle contractions also smoothes wrinkles temporarily. This "miracle" face-saver (and money-maker) may soon emerge in a cosmetic treatment. And scientists found that the gout drug allopurinol also kills roaches. Several insecticide makers are looking to incorporate allopurinol in their products. Touché, Combat.

But a few companies are reluctant to trumpet a product's secondary uses. Avon downplays its bath oil Skin-So-Soft's cult status as a mosquito repellent. "We are a cosmetics company governed by the Food and Drug Administration," says Avon marketing executive Kathleen Walas. "When you're in the bug business, you have to deal with the Environmental Protection Agency, which has totally different regulations." Skin-So-Soft was launched in 1961 and has been a perennial strong seller, but Avon discourages its sale as anything other than a bath oil. The company doesn't know when people began using it as bug repellent, and it hasn't tracked how many people are doing so.

Herbs such as garlic are now used for medicinal purposes (garlic supposedly lowers blood pressure) as well as for flavor. "But marketers can't make these undocumented specific claims," says Rick Sterling of the Sterling-Rice Group, a marketing firm that specializes in new products. What a company can hope for is some positive word of mouth that will encourage other consumers.

Occasionally, a manufacturer will take a jack-of-all-trades and reposition it as a premium product. On the directions folder for its VapoRub, Vick used to note that the product works to relieve the discomfort of mosquito bites and hemorrhoids. But Vick stopped making these claims because the company felt that by doing so, it was diminishing VapoRub's principal function, which is to relieve congestion caused by a cold, says Robert Homan, president of the New Products Resources consultancy.

Many car-wash products are essentially dish-washing liquids, adds Homan. But while Turtle Wax has made an effort to get into the household-product industry, it's not a two-way street: Palmolive and Joy don't see car-wash products as their business. Says Homan, "It's a matter of management mentality. To get on the shelf in another section takes money. These guys are too busy taking care of their basic knitting." ■

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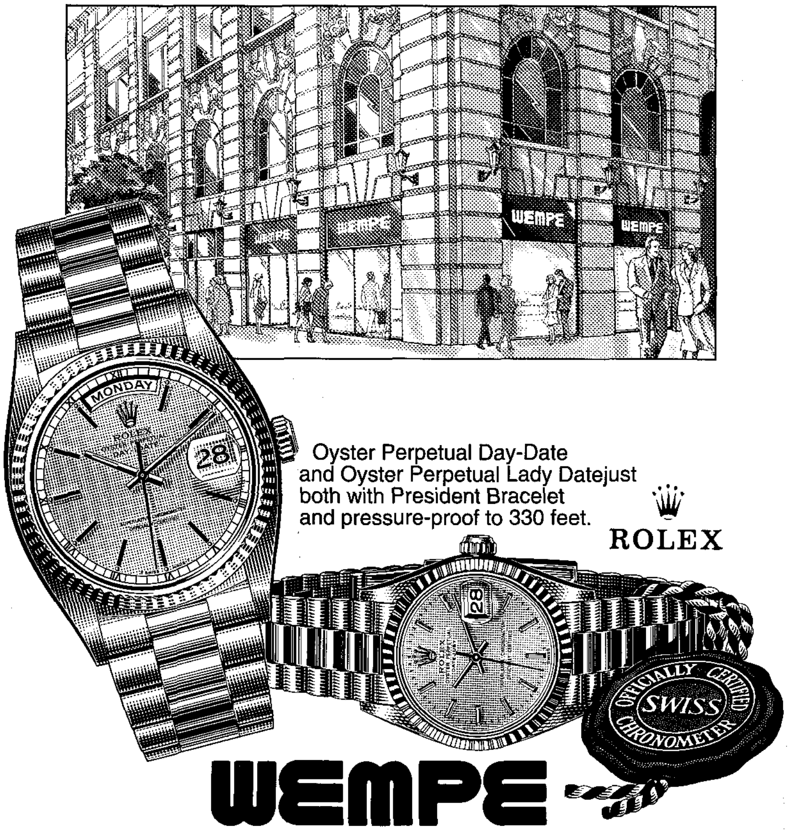

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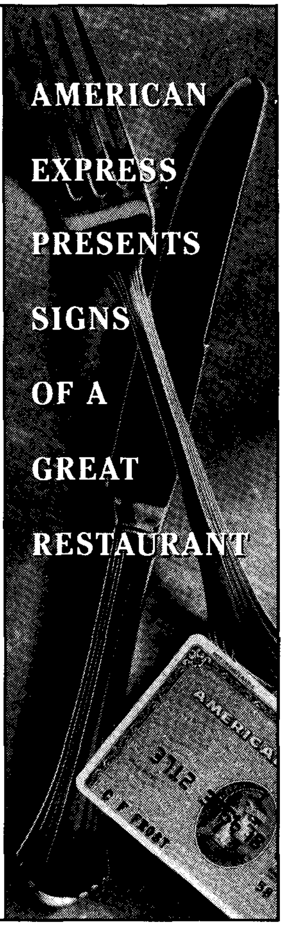

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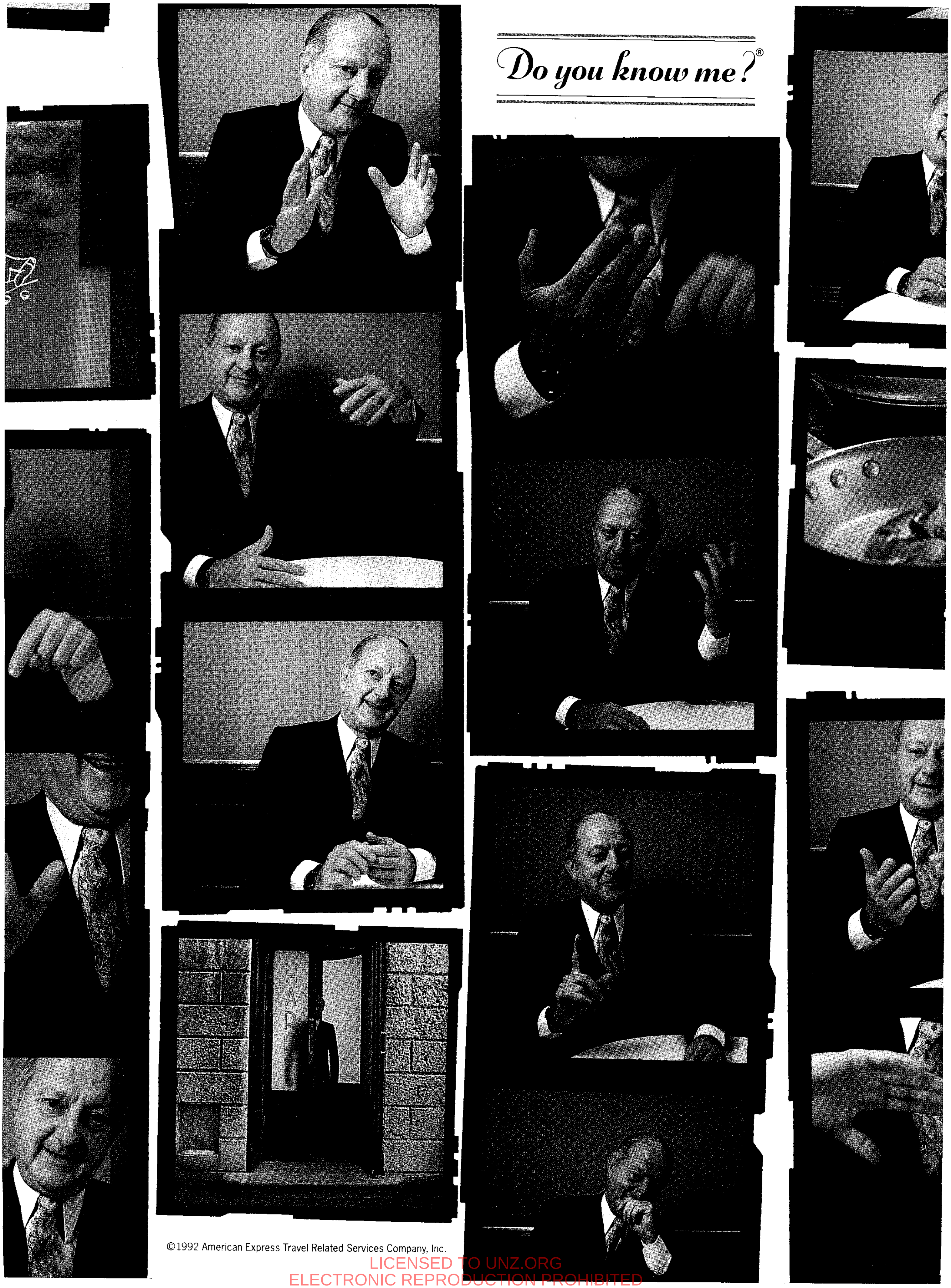
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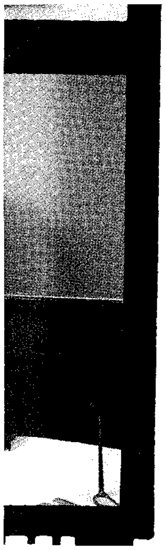
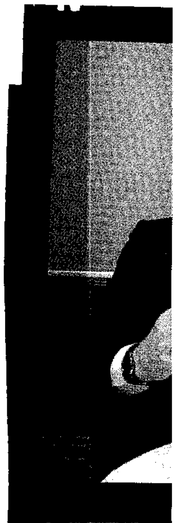




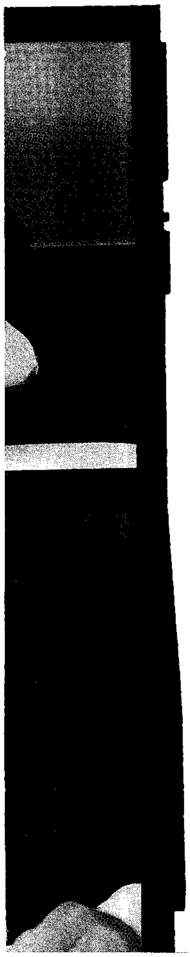
In 1931, my father opened Harry's Bar in a place my mother found. I believe this place showed his genius for elegance and for simplicity. It was a simplicity of spirit and lightness that never imposed anything on the customer. Harry's Bar became quite famous, but my father always said that people would come not because we were famous, but because we gave them our best.

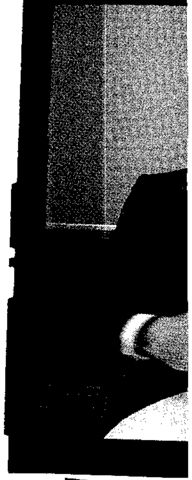
> *"Ernest Hemingway named one of my father's drinks. My father had a few names for Hemingway, too."*

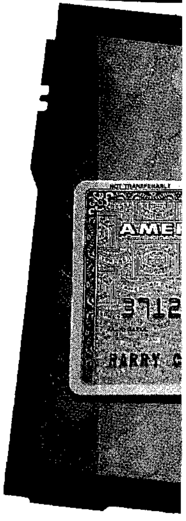
Ernest Hemingway would often come and stay for hours. He came because it was a comfortable place, and because everyone was treated well here. Hemingway loved martinis. One day he told my father that a good martini should be mixed 15 to 1—the same ratio Field Marshal Montgomery insisted on when fighting the enemy. So when he swung through the door of Harry's Bar he would call out, "Give me a Montgomery."

Hemingway traveled often and he valued his haunts. I believe people who appreciate a place like Harry's Bar are inclined to visit more places and to see more of the world. I think that having the American Express® Card, the world becomes smaller.

Harry Cipriani
Owner, Harry's Bar
Venice, Italy







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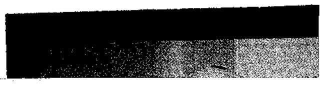


Fun City/David Blum

I WANNA BE ALONE

"I'M STILL SMALL," SAYS MACAULAY CULKIN. "IT'S THE PICTURES that got big."

Here I am, sitting in the penthouse suite of a large midtown hotel on a clear, sunny, cold, crisp, hot, summery day in early November, talking to the star of 1990's biggest movie, *Home Alone,* and its sequel, *Home Alone 2.* He has granted me an exclusive interview; for the next five minutes, no other journalist will have this kind of intimate access to the private world of superstar Macaulay Culkin.

I find it a curious coincidence that Culkin has chosen this particular moment to break his silence. But his publicist, straightening the lapel on my lovely *Home Alone 2* satin jacket, assures me that one thing has nothing to do with the other.

On the advice of his new show-biz pal Spike Lee, Culkin has stipulated that he be interviewed only by reporters under the age of 12. "We're not discriminating," the publicist explains. "It's just that adult interviewers are always asking him if he has any adult friends, whether he really *likes* adults . . . and that's not fair."

Culkin wants his public to realize that underneath those gorgeous blond locks lies a brain—and a pretty big one, too. As I enter, he closes a thick book. "What a lot of people don't realize about Marx's *Critique of Political Economy* is that it's hilarious," Culkin says. "Next I'm going to read the *Encyclopaedia Brittanica.* Judd Nelson's lending me his copy."

Aside from Spike and Judd, Culkin doesn't have many real friends; his wealth and stardom have forced him into seclusion. On a rare night, he and his entourage will drive into the city from his New Jersey mansion hideaway for some heavy-duty partying; but ever since last year's famous shoving match with an overzealous female fan in the VIP lounge at Rumpelmayer's, Culkin has curtailed those excursions. Since then, he hasn't emerged from behind the wrought-iron gates of his private Xanadu except to care for his pet monkey, Rhesus Pieces.

This has been no ordinary month for Macaulay Culkin. Yes, he concedes bitterly, last month *was* an ordinary month; but not this month. While other little boys spend the fourth grade playing basketball and Nintendo, this little boy has been through an endless succession of lunches and meetings. He's been to Spago ("Wolfgang makes a peanut-butter-and-jelly pizza that's divine"), Morton's ("They valet-park my skateboard"), and Ivy at the Shore ("The bastards put me in Siberia. I'll *never* go back").

I'm beginning to understand the inner workings of this young thespian. We're forming a special bond, and I can tell Culkin is revealing thoughts he's never before expressed. Our freewheeling conversation is careening in so many directions! Frankly, this is becoming such an open and friendly interview that after a while Culkin agrees to stop whispering his answers into his publicist's ear.

He stands up and walks toward the window. I follow him. He walks back to the couch. I follow him back. "Stop following me," he says.

Stories have filled the papers of his next movie deal—$10-billion a picture is the rumored asking price, payable in quarters. One hears talk of a Levinson project, a Scorsese project, maybe something quirky and violent with Quentin Tarantino. "I'm looking for a relationship piece, a character study—you know, something dark," Culkin tells me.

"Actually," he discloses, "I'm developing my own project, which I can't really elaborate on except to say that it's very long and that much of it is in an obscure dialect. I am producing and hope to star and probably direct. It's a love story set in eighth-century England I'm thinking of calling *Dances With Beowulves,*" he says. His publicist holds up a LAUGH sign.

The future seems to be limitless for this adorable, tousled, mop-top towhead. Already, Hollywood seems to be gearing up for the day when Mac—as he is now commonly referred to in Tinseltown—becomes better known as Big Mac, or even Macadamia, after the expensive Hawaiian nut.

As we speak, I observe a sea change in Macaulay Culkin. Or maybe that's just the bratwurst I had for lunch. In any case, this is not the same young man I interviewed at the peak of stardom two years ago. This is a more mature Macaulay. He has gone from being a wiseacre to being . . . well . . . wise.

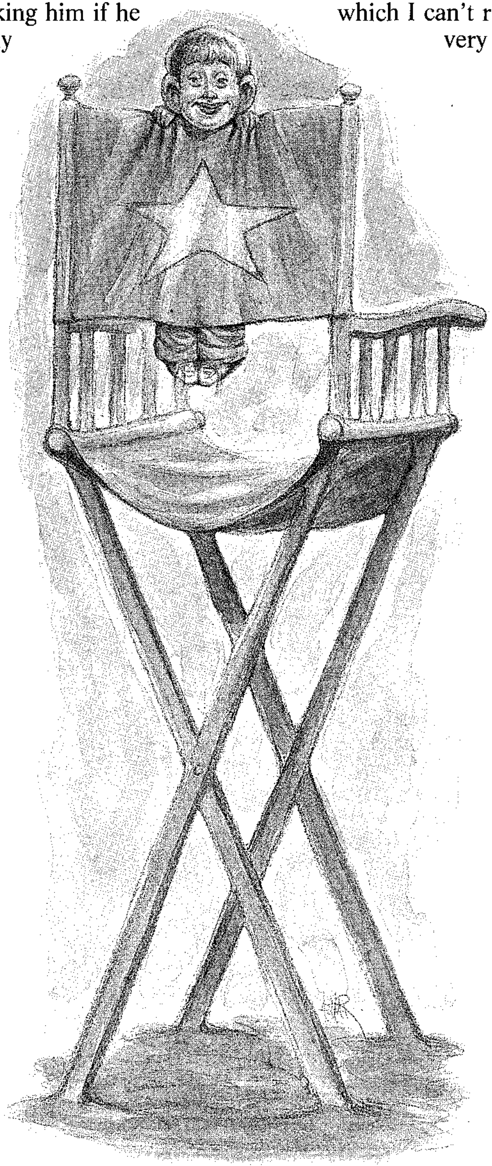
I tell him this.

"For the first few years, I'll admit, I got swept up in the celebrity," he recalls. "I went for it all. The candy. The ice cream. The cake. I couldn't say no."

I press for details. Mac tells me an incredibly interesting anecdote about himself. He concludes this truly sensational quotation by saying, "That's off the record." I rip the offending page from my notebook and hand it to his publicist for safekeeping.

I ask Macaulay Culkin how he would like to be remembered in the history books.

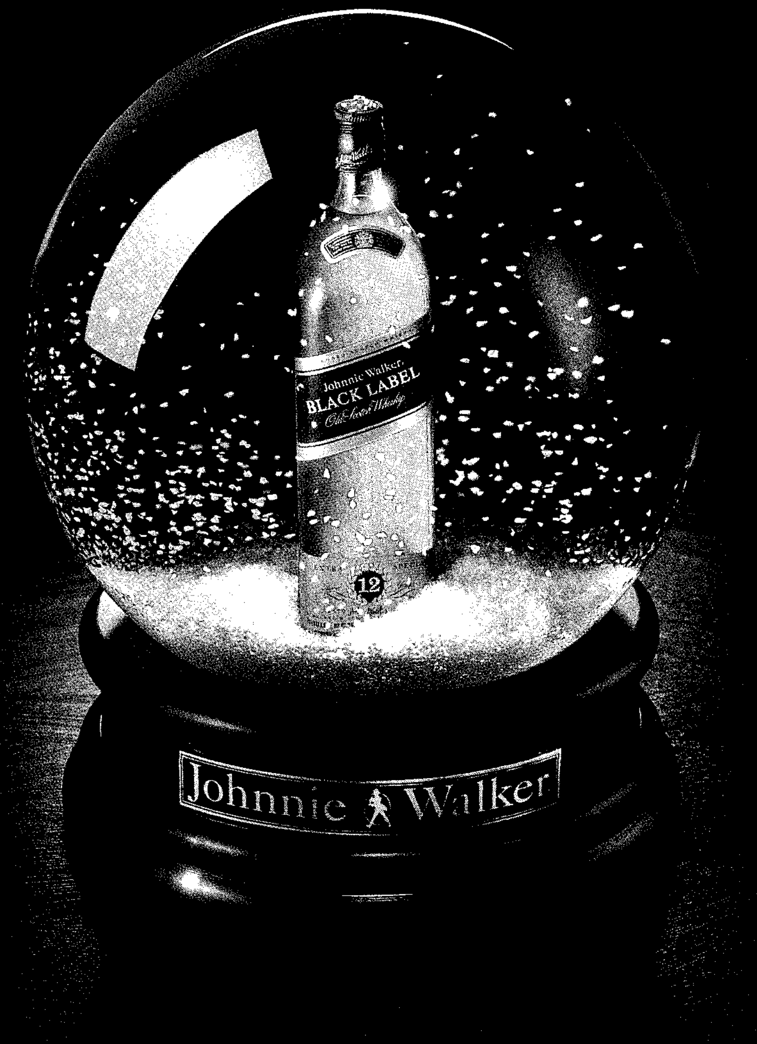
"Right now I'm just looking forward to puberty," he says as two bodyguards escort me to the door. "The Russian Tea Room says they won't serve me a vodka gimlet till I have chest hair." ■



At home with Macaulay.

Starting this week, David Blum becomes resident funster for the next six months. Gil Schwartz will follow him with a six-month stint in the spring.

Illustration by Brian Ajhar.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FAST TRACK

EDITED BY CHRIS SMITH

DOING GOOD

SAVE THE CHILDREN

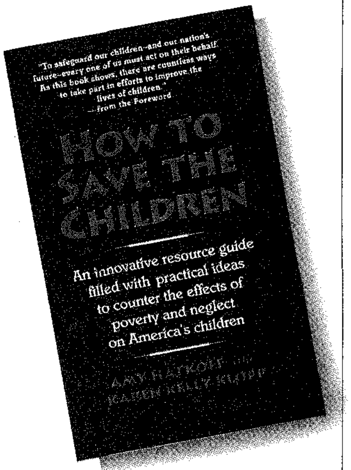
AMY HATKOFF DOESN'T want to hit people over the head with a baseball bat. That's just not her style. Perhaps a gentle tap with a conductor's baton. Or a slight prodding with a pencil. Maybe not even that.

Hatkoff found that when she started talking casually about her work with homeless children, people were eager to help—including her yoga teacher, her brother-in-law, his running partner, *both* hairdressers, her nephews' French teacher, even Anna Strasberg.

"Whoever it was that I asked, people would not say no," Hatkoff says. But they didn't know how to get involved, which is the reason for her new book, *How to Save the Children* (Simon & Schuster; $10). With documentary filmmaker Karen Kelly Klopp, Hatkoff has compiled nearly 200 suggestions—from the simple (donating disposable diapers and shampoo to a shelter) to the active (becoming a child's advocate in court). Children's drawings and anecdotes keep the book upbeat.

Hatkoff, who studied early-childhood education at Simmons College, spent two years working in the world's largest welfare hotel, the Prince George on East 28th Street (which has since closed), for the Children's Aid Society. She saw children who needed not only the basics but also some attention and respect: Hatkoff remembers the incredulous look on one 6-year-old boy's face when a volunteer helped zipper his jacket. It's that kind of understated gesture *How to Save the Children* hopes to inspire.

EILEEN CLARKE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AMY HATKOFF and KAREN KELLY KLOPP

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BRIEF LIVES

The Lady Is a Champ

IN POLITICAL CONTESTS ACROSS THE COUNTRY, 1992 was hailed as the year of the woman. But here in New York City, Judith Livingston made it the year of the woman lawyer.

Livingston, 38, became the first woman and the youngest member inducted into the Inner Circle of Advocates, an "old boys' network" of plaintiffs' lawyers who consistently win huge awards in civil cases.

"It's like a lawyer's hall of fame . . . except you're not retired, you're not out of the game," says Livingston, who specializes in medical-malpractice law for Kramer, Dillof, Tessel, Duffy & Moore. Moore is Thomas Moore, 50, also a member of the Inner Circle and Livingston's husband of six years.

New order in the court: Judith Livingston.

The 100-member Inner Circle serves as a social organization as well as a kind of post-law-school study group—members talk shop and trade secrets about expert witnesses and new medical procedures. Some call it the most exclusive bar association in the country: Potential candidates who meet the criteria (25 verdicts and at least one $1-million jury award) still have to wait for an elderly barrister to step down or pass on before they're admitted.

Dan Cathcart, a Los Angeles lawyer and the president of the Inner Circle, says there haven't been any women in the 20-year-old group because, in general, women have shied away from trial law. "It's a gut-wrenching way to earn a living," Cathcart says, "especially if you want to start a family."

But Livingston, the mother of three young children, is optimistic. "Little do they know—while I'm the only woman there now, it won't be for very long."

Since joining Kramer, Dillof in 1980, after Hofstra law school, Livingston has won or settled eighteen cases over $1 million; in 1990, a suit against Brookdale Hospital for the negligent emergency-room care of a 2-month-old child netted Livingston's client $5.2 million.

In the courtroom, Livingston faces obstacles that most male lawyers don't, such as booming basso profundos "that are impossible to out-shout. Jurors have a certain perception of what a lawyer should be," she says. "When I walk into a courtroom, I obviously don't fit that perception." Instead, she has the soft-spoken demeanor of the elementary-school teacher she always thought she'd become while growing up in Cedarhurst, Long Island.

Livingston says she could never see herself as a defense lawyer, and that what keeps her in the game is the empathy she feels with victims. "It gets in your blood," she says. "I can't give that up."

ROB PATRONITE

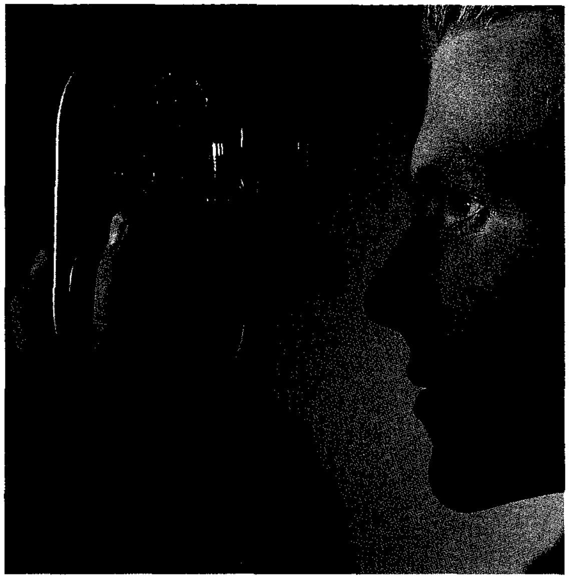
Photograph by Brian Coats.

BEHIND THE SCREENS

Taylor Made

THE NEXT SCORSESE! THE next Spike Lee! The next Oliver Stone! That's what Hollywood is looking for when it phones up 24-year-old Christian Taylor, the NYU-film-school grad who recently became the first student director ever to sweep the three major student-film awards: the Directors Guild of America award, the Mobil Oil Award, and the Student Academy Award. *The Lady in Waiting,* Taylor's entertainingly wry 30-minute movie about a staid British spinster (Peach) who's stuck in an elevator with a street-smart drag queen (Scarlet) during a Manhattan blackout, has made him Hollywood's flavor of the month.

Taylor looks dazed as he digs into slices of chicken at a Greenwich Village café. He's fresh from a film festival in Tel Aviv and about to embark upon his virgin first-class flight to L.A., where he's moving after accepting a mini-Oscar from the Student Academy Award people. He's signed up with the powerhouse United Talent Agency, after being courted by ICM and CAA. "You get these calls from people who say, 'We love your film. We haven't seen your film. But we love it,' " Taylor says in the accent of his native London. "Then you get these calls that are like, 'We'd love to love your film! Let us see it.' " He laughs at the disingenuousness of it all, then adds, "So it's a lot of fun. You have to take it very seriously but also take it very slowly. There's no rush."



Shooting star: Director Christian Taylor.

That last line should not leave one to mistake unflappability for indifference. Directing is what Taylor's wanted to do since he was old enough to express a career ambition—"When I was 8, I made my parents buy me a dollhouse so that I could move the people around and set rooms on fire." The spinster and drag-queen characters, he says, are both quite close to his heart. "After I finished the script, I realized that it stands for my Anglo-American experience. Various sides of me are in each person, with Peach representing many of the things that I don't like about England and its class system."

Now it's off to the Hollywood studio system. Taylor is already anticipating how L.A. will try to turn his lush, slightly artsy short into a feature. "Potentially, *The Lady in Waiting* could be a very commercial film," Taylor half jokes, showing the kind of aesthetic flexibility that earmarked *The Player.* "It could be a funky-fun buddy movie, with Peach and Scarlet having all kinds of adventures together." Hmmm, let's see: Whoopi Goldberg as an English spinster? And how would Luke Perry look in a dress? MICHAEL KAPLAN

WORST BET

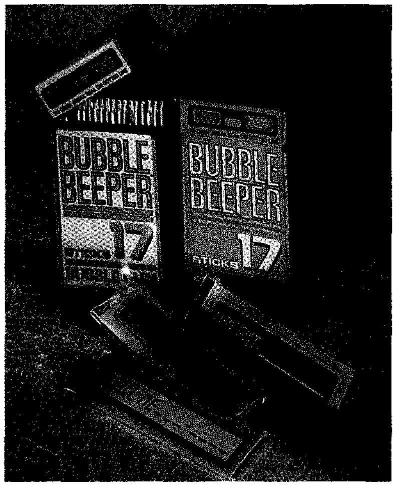
CREEPER BEEPER

ON TEENAGE OLYMPUS, THE gods weep.

In perhaps the most devastating blow to street fashion since Vanilla Ice donned a Miami Hurricanes cap, an Illinois confectionery company has introduced the Bubble Beeper—a chewing-gum-filled replica of the electronic pager now ubiquitous in hip teen culture.

Thus, any high-schooler strapping on a flashing Motorola as a statement of maturity, and maybe outlaw credibility, only links himself to legions of sub–Kris Krossers who paid 99 cents toward a suspiciously Romper Room effect.

The Bubble Beeper is made of black plastic and is filled with seventeen sticks of colorfully wrapped, if marginally flavorful, bubble gum. Currently a favorite impulse buy at checkout counters like Woolworth's, the product comes courtesy of Amurol Products (the folks behind Big League Chew, a pink chewing gum shredded and packaged like leaf chewing tobacco).



Gums and poses.

"Since they were introduced in June, we've sold over 1-million units nationwide," says Gary Schuetz, an Amurol spokesman. "We couldn't even expand our territory until October because we were so backlogged."

Of course, some people who spot children wearing Bubble Beepers think the toy has unfortunate connotations (the street literate see drug dealers more than surgeons). But Amurol claims the product is meant in good fun.

"We're aware that not every user of a beeper is a positive role model," Schuetz says. "But the overwhelming majority are contractors, doctors, salesmen."

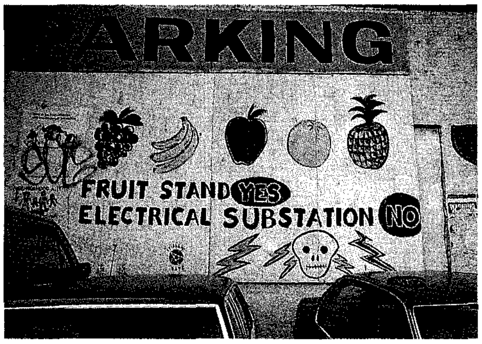
He does admit that the company's received some concerned calls from "inner-city areas." However, Schuetz says, "we're getting favorable calls from parents, because these parents wear beepers themselves, and children like to emulate their parents. It's a toy-confection item. I guess people can use anything the wrong way." Just ask Vanilla Ice. ALEX WILLIAMS

Photographs: top, Gwendolen Cates; bottom, Les Jörgensen.

NEIGHBORHOOD WATCH

FOOD FIGHT

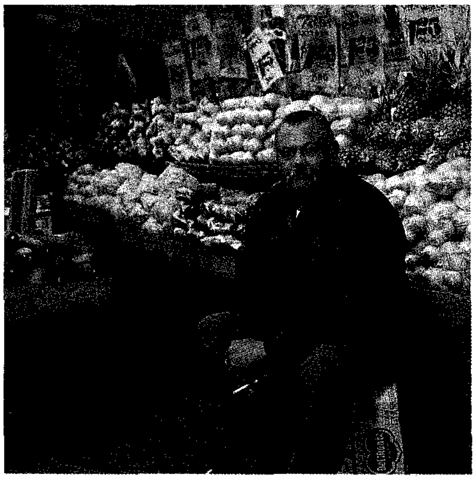
One block away, Dean & DeLuca charges $28 for a jumbo papaya the size of your head, but at the southeast corner of Houston and Broadway, the "Tom the Honest Boy" fruit stand sells the same oversize treat for $5.99. If the Transit Authority has its way, though, such SoHo fruit bargains may disappear.



Lot of trouble: The protest painting.

The 40-year-old cast-iron stand, which sits on the planned site of a Transit Authority electrical substation for the N/R subway line, has become a Community Board 2 cause célèbre, replete with petitions, street protest, a mean letter-writing campaign, and, of course, agitprop posters and murals.

The proprietors of the humble stand, Louis and Carmen Arenas, have manned their fresh-air shop since 1980, when they first leased it from the son of the namesake—who continues to run the neighboring parking lot, now decorated with a large, colorful wall painting, FRUIT STAND YES, ELECTRICAL SUBSTATION NO.



Hot corner: Louis Arenas.

The corner property actually belongs to the Transit Authority, which took it by eminent domain back in 1985, but the fruit-stand eviction was stayed because there had been no community review. Arenas wasn't ordered to vacate again until last February. A spring of environmental activism ensued, culminating in a street demonstration featuring city councilman Tom Duane.

The defense of the fruit stand has been framed most effectively as an environmental issue. The proposed substation would give off common low-level electrical radiation that is found near hundreds of other such substations around the city but is the subject of increasing concern among health advocates. (Many believe, for instance, that pregnant women should avoid the same electromagnetic fields created by electric blankets, and that it is not wise to regularly press one's face against the side of an operating toaster oven.) On this basis the activists won a round in June, when the Transit Authority withdrew its funding request for the project, pending an environmental study. It's still far from clear, though, which kind of juice will prevail.

NATHANIEL WICE

FREE ENTERPRISE

RACK 'EM UP, JACK

Jack Maggi had been working for Mobil Oil for fifteen years when, in 1989, the company moved its headquarters from New York to Fairfax, Virginia. Grabbing his severance pay, Maggi did what any right-thinking venture analyst would do: He opened a pool hall, a quintessential neighborhood joint called Jacks Billiards (614 Ninth Avenue, between 43rd and 44th Streets).

Born 45 years ago in Massapequa, where he first learned to love boats, Maggi earned an engineering degree at the Naval Academy and an M.B.A. at Cal State, and served as Pearl Harbor's harbormaster before moving on to Mobil. And so, upon leaving, he fully intended to build a marina.

But high costs and red tape deferred his dream. Seeing that his Hell's Kitchen neighborhood was improving and that pool halls were booming, Maggi opened Jacks. At which point he picked up a pool cue for the first time. "I never aspired to this"—Maggi gestures at his establishment—"but I did aspire to *this*," he says, pointing to his work outfit of blue jeans and a T-shirt.

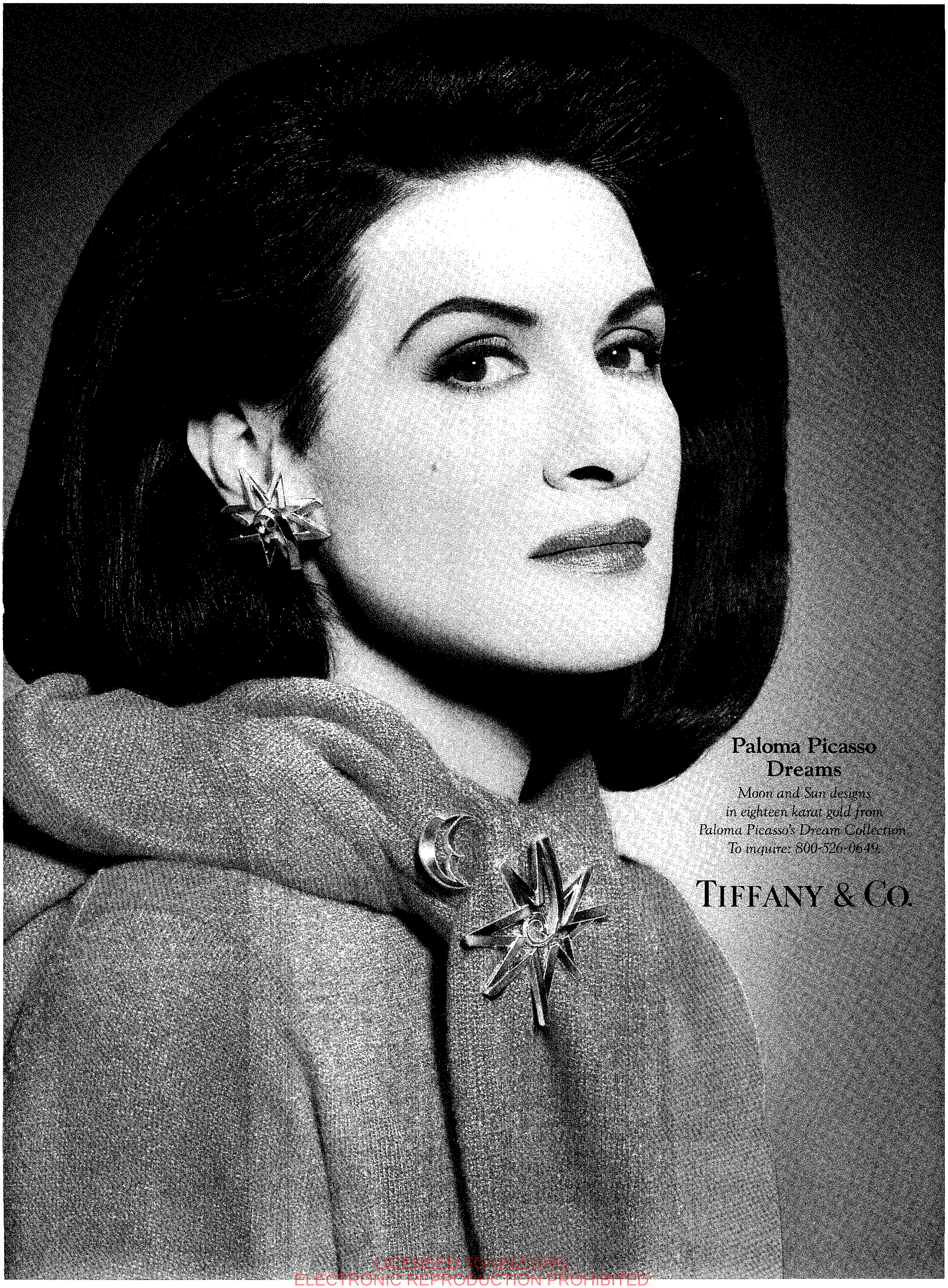
Jacks (no apostrophe, no explanation) is an easy place to pass time. Along with nine Brunswick Gold Crown tables—the top of the line—there's a calming deep-green décor, delivery menus from neighborhood restaurants, and Maggi's "no punks, no drunks" edict. "If you don't want twelve bad guys, you don't let the first one in," he says.

Felt forum: Jack Maggi in his poolroom.

So who shoots here if not bad guys? On weekdays, there are insurance executives with ties askew and playing-hooky smiles, along with film- and music-industry types. But it is Saturday that brings the down-to-earth Maggi's favorite customers: a trio of women—one married, one engaged, one single—who leave their men behind each week for a full afternoon of girl talk and nine-ball.

STEPHEN J. DUBNER

Photographs: top, Ed Quinn (2); bottom, Andrew Garn.



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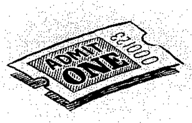
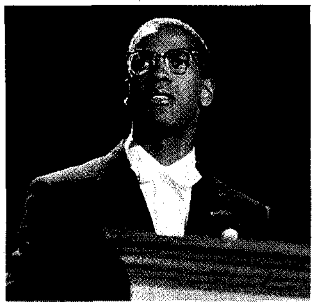


THE TOPS IN TOWN THIS WEEK

BY RICHARD DAVID STORY

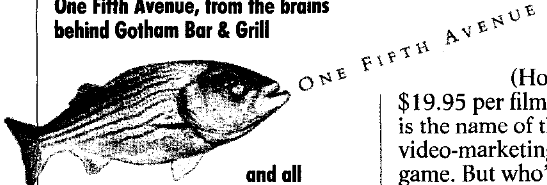
MOVIES

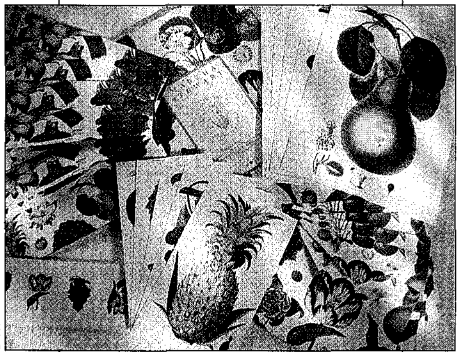
Malcolm X: "Spike Lee's . . . massive, hero-worshiping Hollywood biopic," according to David Denby, "is in some ways a strikingly conventional movie, yet it's not heavy-spirited." Instead, most of the movie is "rock-solid—stirring and emotionally challenging."


David Lee/Warner Bros.

ASK GAEL

***Where's the season's sizzle?* One Fifth Avenue, from the brains behind Gotham Bar & Grill and all dressed up in fifties moderne by James Biber. Try wild striped bass with potatoes, garlic, olives, and fennel; charcoal-grilled octopus; scuba-dived scallops. At the range, Kerry Heffernan (Bouley and Mondrian) is coached by Alfred Portale; 529-1515.**




Les Jörgensen

SHOPPING

Martha Stewart, a Collection of Writing Papers: Is there anything Martha can't or won't put her name on? These elaborate papers—very pretty note cards, envelopes, seals, even postcards—are extravagantly decorated with flowers and fruits. (Clarkson Potter; $20.)

TASTINGS

BY ALEXIS BESPALOFF

If you're looking for an all-purpose American red to accompany your turkey, try a flavorful 1990 Zinfandel with lots of appealing, youthful fruit. Good examples include Caymus, McDowell, Franciscan, Ridge Sonoma, and Ravenswood Vintner's Blend ($10 to $12).

VIDEOS

Patriot Games (Paramount; $94.95): The movie version of Tom Clancy's thriller may work better accompanied by a TV Dinner.

"The Truffaut Collection" (Home Vision; $19.95 per film): Restoration is the name of the video-marketing game. But who's to complain about nine François Truffaut films—*Shoot the Piano Player* and *Jules and Jim* among them—from the sixties, seventies, and eighties in mint condition?

TELEVISION

Tru: "Hands down—or flapping like flippers or slapping their owner's soft face—*Tru* is the treat of the television week," says John Leonard. Re-creating his Tony-award-winning performance, Robert Morse is splendid as Capote, all alone on Christmas Eve 1975 with just his dreaded poinsettia. (Channel 13; November 23; 9 to 10:30 P.M.)

BROADWAY CLASSICS
BROADWAY CLASSICS
ORIGINAL BROADWAY CAST
THE MUSIC MAN
ROBERT PRESTON
BROADWAY CLASSICS
BROADWAY CLASSICS

RECORDINGS

Broadway Classics is the name for a new collection of "digitally remastered"—isn't everything these days?—cast recordings. Angel has just released the first six—*Follies, Funny Girl, Can-Can, The Music Man, St. Louis Woman,* and *Zorba.* Yes, the recordings sound as good as they did the day they were made, and the liner notes are filled with all sorts of wonderfully arcane trivia.

BOOKS

In Artists' Homes (Clarkson Potter; $40), by Roberta Kimmel: The chapters are divided by artist ("Alex Katz: Stylized Simplicity," for example), and for those who care how their creative idols live, this is the ultimate peephole. Writer Edith Newhall, an editor at *New York,* and photographer Kari Haavisto, who's appeared often in these pages, get in all the proper details—right down to the signed pottery in Ed Baynard's Hudson River house.

In Artists' Homes
THE LIVING SPACES OF CONTEMPORARY ARTISTS

THEATER

***Someone Who'll Watch Over Me:* A smash in London, Irish playwright Frank McGuinness's play about three hostages in Beirut opens at the Booth this week. The original cast is intact, anchored by the great Alec McCowen.**

SCENES

L'Homme de Frederic Fekkai: Hairdresser to the hip of Hollywood, New York, and every place in between, Fekkai opens a clip joint for men on November 27. Calvin, Jann, and JFK Jr. already are customers, but Fekkai's new second-floor salon should appeal to a whole new clientele of trendmeisters. Cuts start at $65. At Bergdorf Goodman Men Store.

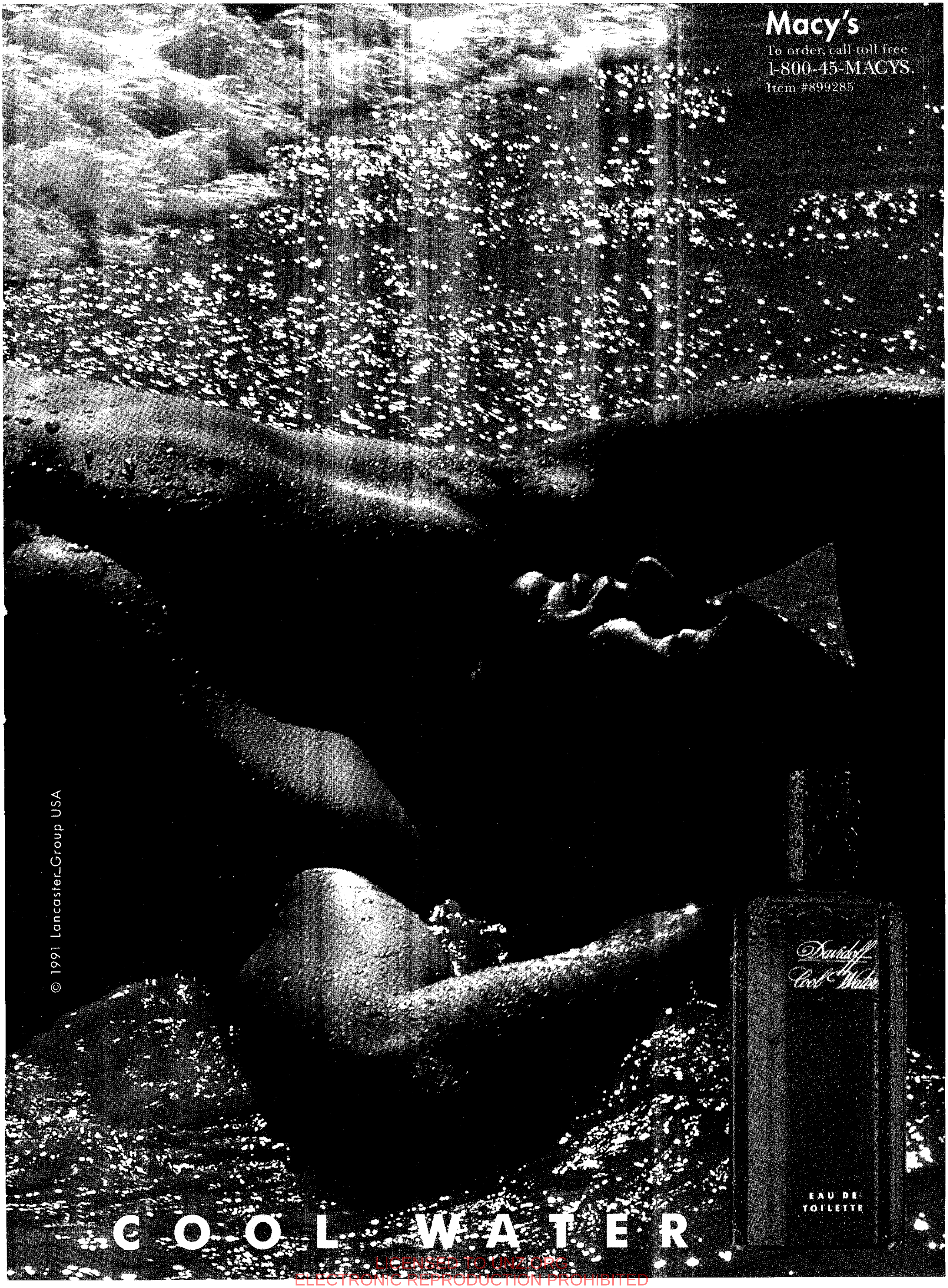
FASHION

GapShoes: Will the Gap take over the world? The latest indication is GapShoes, for the stylish, budget-minded shopper. At 1131 Third Avenue, at 66th Street.

Peter Freed

ART

At the Metropolitan Museum of Art: Quite elegant indeed is a sumptuous collection of works, including Delacroixs and Van Goghs, from the Musée des Beaux-Arts, Lille. The paintings, drawings, and sculpture will be on view through January 17.



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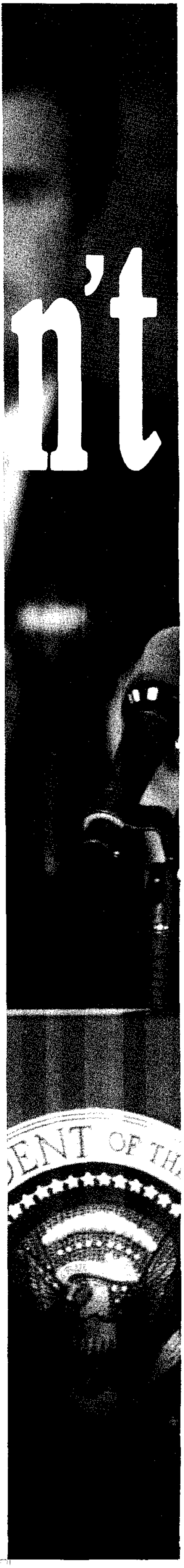
NEW YORK



Greg Smith/Saba

White Men Can't

WATCHING THE BUSH FIASCO FROM THE TRENCHES

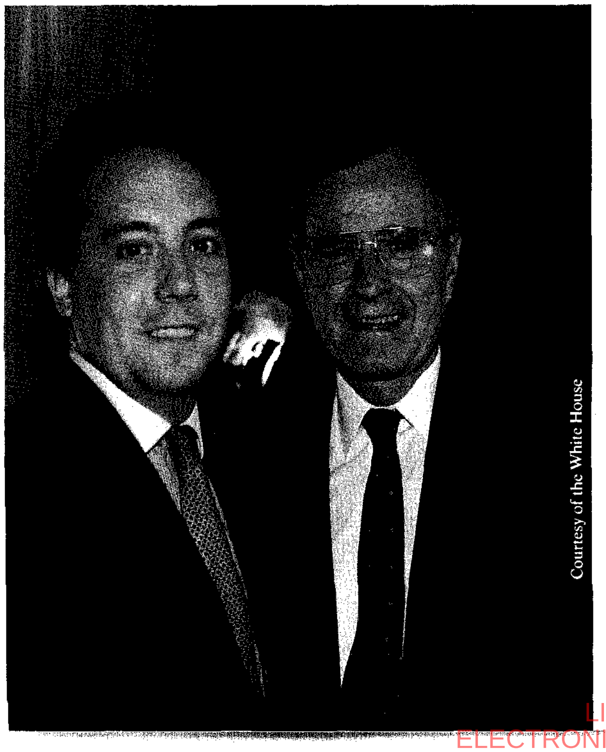
BY RUSS HODGE

"IT'S OVER. THANK GOD, IT'S OVER."

The last time I had heard those words delivered in that tone—a mixture of sadness, defiance, and relief—was years ago, when my grandmother died after a long illness. Tonight, I had been hearing the phrase—more like a mantra—in a setting that was not unlike a funeral parlor: the Washington Hilton, where mid-level Bush/Quayle staffers had assembled to watch the election-night returns. Only the top-level staff were gathered around the president in Houston.

In the ballroom of the hotel, Republicans were booing the senatorial victories of Democrats Carol Moseley Braun of Illinois and Barbara Boxer of California, and cheering the Republican victories of New York's Al D'Amato and Pennsylvania's Arlen Specter as they appeared onscreen.

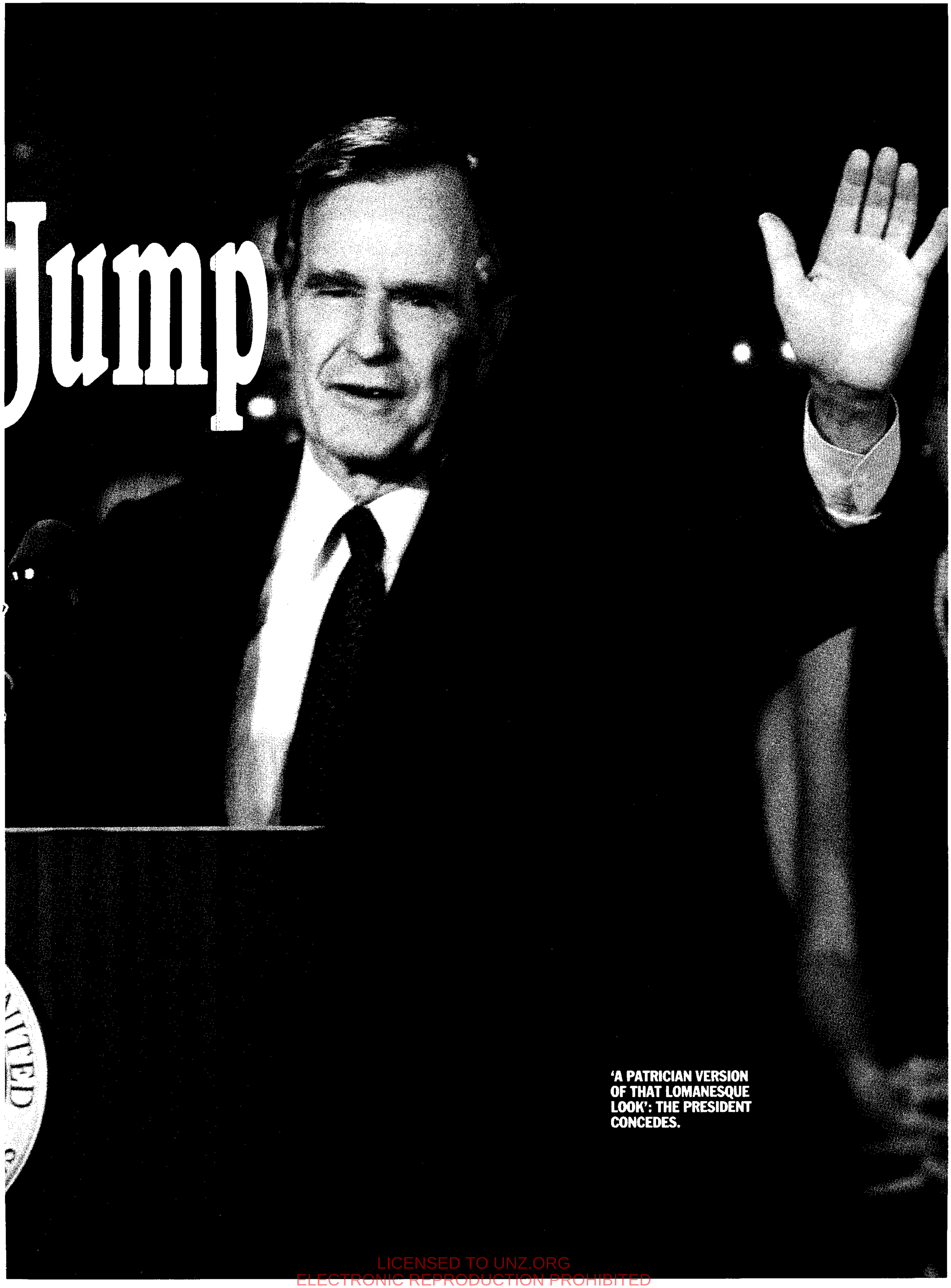
The music was practically a Republican parody: Motown as interpreted by a ten-



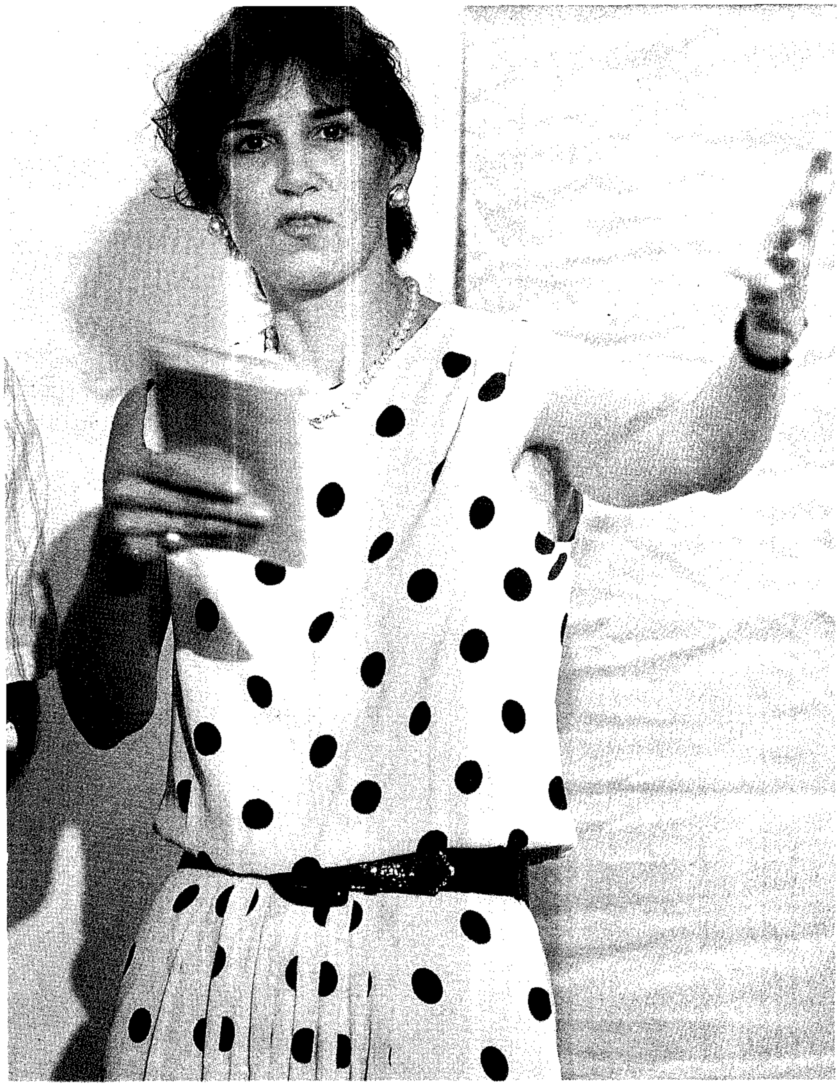
Courtesy of the White House

A GUY FROM STATEN ISLAND: THE AUTHOR AND BUSH.

Jump



‘A PATRICIAN VERSION OF THAT LOMANESQUE LOOK’: THE PRESIDENT CONCEDES.



'MARY MATALIN REALIZED BUSH WASN'T RUNNING FOR AMBASSADOR.'

member singing group, eight of them white. Steve Provost, the president's chief speechwriter, was leading a conga line dancing to "The Loco-Motion." I couldn't get a joke from the movie *White Men Can't Jump* out of my head as I watched these would-be hipsters snake through the crowd: Truly, I thought, these are "God's frozen people."

Finally Jim Baker came on the screen from Houston to introduce the president. George Bush stepped to the podium, took a sip of water, and opened his mouth to give his concession speech. But before he uttered a word, a loud bang rocked the Hilton, and the TV signal was lost. In the end, not one of the hundreds of people in the ballroom who had worked for months on the campaign heard a single word of the president's concession speech. While technicians frantically tried to restore the signal, an emcee wryly joked that this was President Clinton's first official act.

How could things have gone so wrong? How could an administration that was riding a near–90 percent approval rating in the aftermath of the Gulf War manage in little more than a year to squander most of its political capital? I will leave the grand and sweeping explanations of Bush's downfall to the pundits and the historians. My report of the defeat is from the trenches where I worked, trying to devise media strategies for what turned out to be perhaps the most bungled campaign of this century. To put it another way, I often felt the way one of the guys in the boiler room must have felt when the *QE II* ran aground off Massachusetts.

From my vantage point, I saw a campaign that—in the absence of Lee Atwater and Roger Ailes—was totally out of touch with the middle class and had no understanding of popular culture. Atwater and Ailes had superb populist fingertips: Atwater used to hang out in suburban malls to find out what was on people's minds. This Bush campaign was wedded to the techniques of the past but terrified of its own history—Willie Horton hardball politics. The people running the campaign didn't understand media and seemed more fitted for a corporation than for a campaign. And in the end, I came to wonder whether the candidate really wanted to win.

My first contact with the Bush/Quayle campaign was in February, when I was interviewed for a communications position. I wasn't the typical prospect: a City University kid who had grown up in middle-class Staten Island. My political lineage wasn't traditional Republican. I was a registered Independent and, if pressed, would probably identify myself as a Reagan Democrat. But my TV experience was attractive to the campaign organizers. For the past ten years, I'd been producing political talk shows in New York and Washington, including three years as senior producer for John McLaughlin. At the time, I was working on a talk show in Washington, Fox TV's *Off the Record,* a hip political revue for baby-boomers.

To me, the campaign seemed to have problems right from its—late—start. On my first interview, I found the office in complete disarray, with phones not yet installed and computers nonexistent. It looked like the type of campaign a Democrat would wage. This lackadaisical quality puzzled me, since the president was already under steady attack from Pat Buchanan. But my years in Washington had given me a healthy respect for the efficiency of Republican presidential organizations. I figured it was only a matter of time before things got rolling. Still, I decided to stick with my producing job.

When *Off the Record* was abruptly canceled in late March, I called my friend at Bush/Quayle, Leslie Goodman, the deputy communications director and daughter of State Senator Roy Goodman, and asked her whether they still wanted me to work for them. Four days later, I walked into headquarters as director of special projects for Bush/Quayle communications.

On a personal level, I would have to say that the Bush campaign staff from top to bottom were the nicest, most gracious people I had ever worked with. When my wife suffered a miscarriage shortly after I began working for them, they told me to take as much time off as we needed, and then sent us a wonderful care package. When I won an Emmy for *Off the Record,* they threw me a party and could not have been any happier for me. They were always quick to spring for lunch, and they were, almost without exception, extremely warm. In short, they were classic "country club" Republicans, well bred and civil, not GOP carnivores. The meat didn't get any gamier than paillard of chicken.

But the world of privilege in which they moved put them totally out of touch with the anger and frustration many Americans felt about the economy and direction of the country. For most of the campaign, I was the only one I know of who took mass transportation to work each day. I was the only one forced to live more than twenty miles from work to get affordable housing. At least a third of the campaign staff had car phones.

After my first trip to the Houston Astrodome for a convention meeting, I was talking to one of the staffers, a former Houstonian, about the impressiveness of the Astrodome. "I know," she said. "I used to sit and do my homework in the Astrodome after school."

"You mean they leave it open to the public?" I asked incredulously.

"No," she said. "My father's one of the owners."

Shortly after I began working for the campaign, another director interviewed a recent college graduate for a writing job. She thought he was terrific and offered him $20,000 a year to start.

For several days, they negotiated back and forth. He told her he needed $23,000, but she refused to budge.

Photograph by Larry Downing/Sygma.

"I can't believe he's making this big a deal over $3,000," she said.

I told her that he probably had student loans to pay, plus rent in an expensive city, and he probably calculated that $23,000 was the minimum he needed to make ends meet.

"But it's just $3,000," she repeated. "I can't understand why it's that big a deal."

And she really could not see that $3,000 a year could make that big a difference to someone; she was too removed from the struggles of daily existence. She was a corporate lawyer whose parents had just sold their weekend place on the ocean in New Jersey for $1.5 million. As it turned out, she hired someone else.

One night before the convention, the staffers all ate at an exclusive Italian restaurant in Houston. My half of the table spent an hour discussing the prep schools they had attended; I was the only person of the ten in the conversation who lacked a prep-school background. But I didn't feel totally left out—I had read *A Separate Peace.*

Finally, after hearing stories about siblings who had prepped with the princess of Wales's brother, Viscount Althorp ("The *Today* show correspondent?" I joked), I got up and moved to another table, announcing that this was the first time I had eaten with an entire table of people whose school names didn't start with P.S. (P.S.: No one got the joke.)

One day, as the president was on the brink of attacking Bill Clinton's economic program because, Bush claimed, it would raise taxes an average of $1,500 per taxpayer, a superior pulled me aside.

"Fifteen hundred dollars a year more in taxes really isn't that much, is it?" she asked.

"Sure it is," I replied. "Fifteen hundred dollars would pay my mortgage and a car payment for a month, plus food and incidentals for a week."

"Really?" she purred. "I have no concept of that."

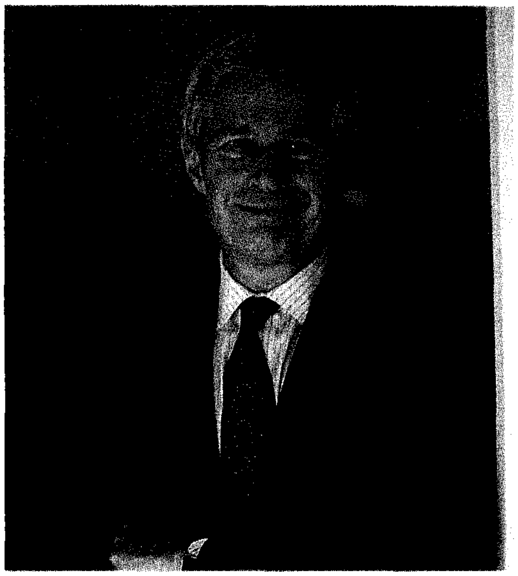
EVEN SOME OF THE RANK-and-file volunteers were a step removed from the real world. Case in point: Cecelia de Medici, of *the* De Medicis.

Every day, Cecelia would get on the phone to place radio actualities with news directors at radio stations around the country. (Radio actualities are campaign-produced sound bites fed to local stations by the campaign for insertion into their newscasts. Volunteer slots placing them are usually the province of bored housewives.)

Cecelia's cultured European accent had news directors on the other end of the line swooning. But there were exceptions. One southern news director was definitely not charmed. "I don't want your goddamn actualities," he screamed into the phone. "And I don't even know who you are." Cecelia gathered her ample dignity and in her best Norma Desmond cadences replied, "I, sir, am an Italian princess!"

The insulated atmosphere was one reason the campaign was so surprised by the popularity of Ross Perot. From a series of backyard barbecues I had attended with friends and family in New Jersey, New York, and Maryland in June, I had learned that Perot was striking a chord with so many frustrated Americans.

CAMPAIGN MANAGER FRED MALEK.



DELUDED

Years of power had brought a sense that the GOP was an unassailable, permanent presidential government.

But nobody at the campaign cared about my reports from Middle America. Middle America didn't count. The only reason the Bush campaign finally caught on to the Perot reality was that Ed Rollins, Ronald Reagan's former campaign honcho and the ultimate Washington insider, went to work for Perot. This was a frame of reference they could understand; if someone of Rollins's stature, a man whose wife was actually working for George Bush, was going to run Perot's campaign, then maybe the threat was real.

Two more indications of how far removed from the average American we were: We were probably the only campaign in history to have both a veranda outside our offices (a wooden deck on the eleventh-floor roof that was the site of numerous parties) and a listing for CONCIERGE in our campaign phone directory.

The Bush campaign was removed from the experiences of the average American not only economically but culturally as well. Christopher Matthews, the syndicated columnist who used to be a top aide to Tip O'Neill, once told me the reason O'Neill and Ronald Reagan understood Americans so well was that they both loved American pop culture, especially prime-time TV.

Once, Matthews had set up a meeting between O'Neill and an NBC executive to discuss something important. But before they sat down to talk about the business agenda, O'Neill rated NBC's entire prime-time lineup. At the Bush campaign, Tip O'Neill and Ronald Reagan would have been lost.

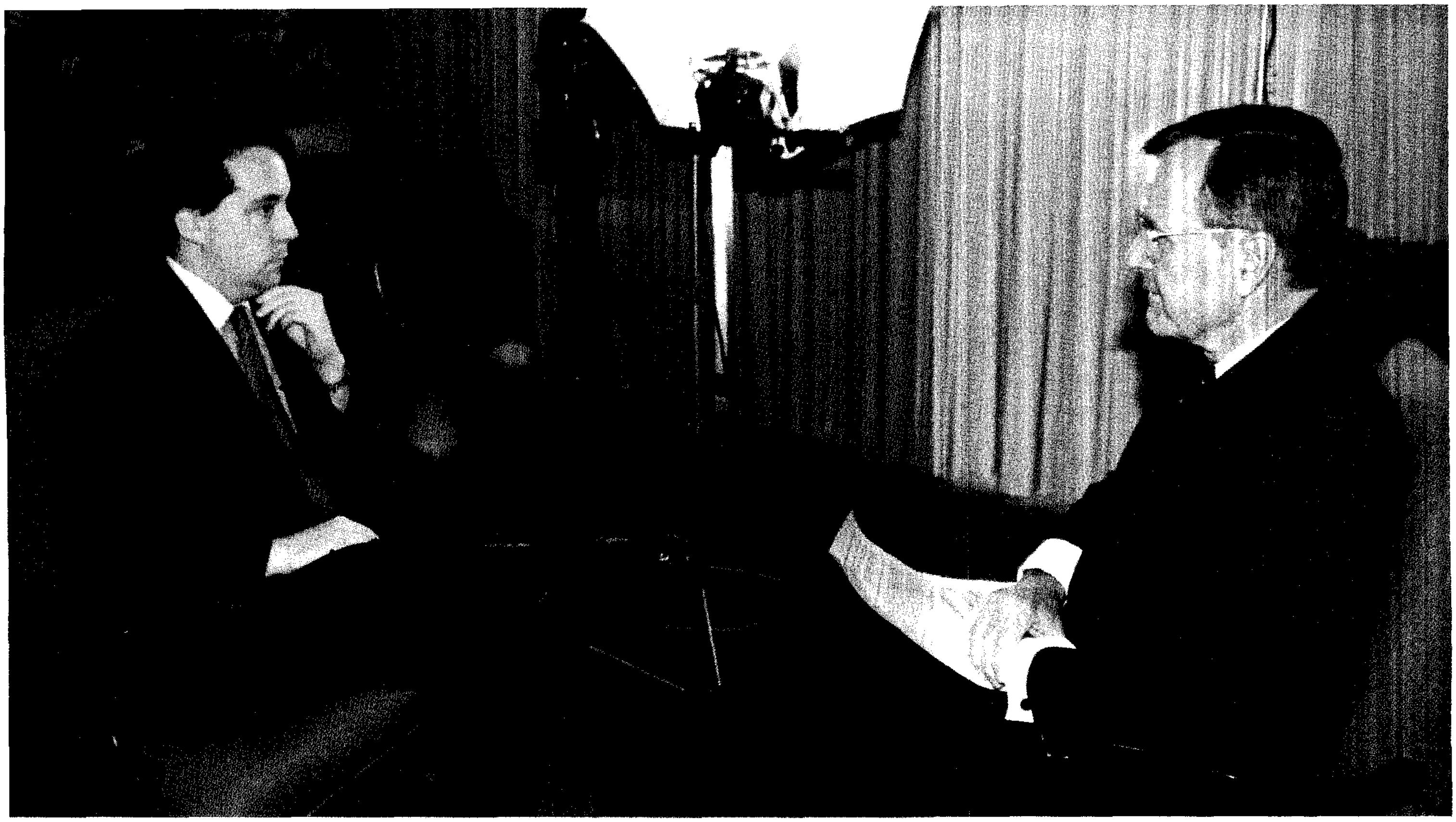
Back in the spring, a Democratic-lobbyist friend of mine who was representing MTV had called me to see if I could help deliver the president for a series of candidate forums the network was planning. Even then, the president's approval ratings with young voters, a strong bloc for Republicans in the past three presidential elections, were weak. Several times, I requested that the campaign give long, hard thought to the president's going on MTV, but I was always rebuffed. The campaign's attitude was that MTV was a broadcast setting that was not "presidential," an amorphous term that would sink several other ideas that might have put the president in a favorable light and helped him get his message out.

Instead, the Clinton campaign achieved its liftoff by using whatever media were available, including putting its candidate on MTV and having him play his saxophone on *Arsenio.* At that point in his campaign, Clinton couldn't get arrested. But those two appearances got him the coverage and the audience he needed.

After Ross Perot made an art form out of appearances on Larry King and the *Today* show, we at the Bush campaign fired back in a typical out-of-touch way: The president appeared on *MacNeil-Lehrer,* talking foreign affairs to a relatively minuscule audience of policy junkies, bypassing Mr. and Mrs. America. (The president did eventually go on Larry King and other mainstream talk shows, but it was late, late in the game.)

One day, while writing a press release attacking Bill Clinton's health-care plan, I referred to the candidate as "Doogie" Clinton. When I went to get the release approved, one of the five deputy communications directors said,

Photograph by Dirck Halstead/Gamma-Liaison.



'HE HAD THE LOOK OF A MAN WHO KEEPS WORKING LONG AFTER A JOB HAS LOST ALL ITS EXCITEMENT.'

"What's the Doogie reference?"

"Doogie Howser," I said.

"Who's that?" he asked.

"You know, on TV, the genius teenage doctor," I said, confident that would clear it up.

"Is he a real doctor?"

"Wait a minute," I asked. "You've never heard of Doogie Howser?"

"I don't watch TV," sniffed the deputy communications director.

I then went to a large bullpen area, mostly home to interns and volunteers in their early twenties, and made a general inquiry: "How many of you know who Doogie Howser is?" Perhaps 20 percent did.

Another time, someone else was writing a press-release attack on Clinton and called me in to ask for help with a headline. She wanted to use Clinton's "Elvis" nickname against him, while conveying the idea that he had flip-flopped so many times on relations with Mexico that "Elvis was dancing" on the issue.

"What are some Latin dances?" she asked.

" 'Elvis Does the Bossa Nova' doesn't work," I said. " 'Elvis Does the Tango' is okay, but 'Elvis Does the Lambada' is better."

"What's the lambada?" she asked.

"The dance that was big a few years ago—they had a few movies out about it," I said.

She looked at me blankly.

"*The Forbidden Dance,*" I said, sure that everybody under 50 had heard of *The Forbidden Dance,* at least from comic monologues.

"If it's forbidden, we don't want to use it in the headline," she said. "We don't want to imply that Clinton was doing anything illegal or adulterous after all this Gennifer Flowers stuff."

One of the beauties of Republican presidential campaigns has been that many of the same people would return time after time. This means that there was an institutional memory, a sense of teamwork. But in 1992, this worked to our disadvantage. Because the same methods worked in '80, '84, and '88, there was an incredible unwillingness on the part of the campaign hierarchy to change, to try anything new, to move with the times or adjust to diffferent circumstances.

That problem led to a bigger one. Bill Clinton ran a perfect 1988-style Republican presidential campaign. It was smooth, it was efficient, it was aggressive and ahead of the curve, it was skillful in its mastery of symbols and the press, and it was not married to any orthodoxy.

But *innovation* was not a word that was used much around the Bush campaign. Time and again, the campaign staff was reminded how Michael Dukakis had left the Democratic Convention seventeen points ahead in the polls and how the president had pulled even by Labor Day. The 1988 comeback mythology was held up as the model for this campaign; "It worked in '88" became a campaign refrain.

The campaign's reliance on the outmoded extended to an unwillingness to try anything new in communications, a field that underwent a revolutionary change in the '92 election.

ONE OF MY DUTIES WAS TO DRAFT IDEAS FOR GETTING the most out of our facilities at the convention. For the past several conventions, the party had provided free, gavel-to-gavel television coverage for anybody who wanted it—local stations, cable stations, networks, or individuals. Anyone with access to a satellite dish could take the signal. The party had gone to great expense to provide this service, hiring eight cameramen, a truck with a television control room in it, and a separate truck to get the signal from the convention to the satellite. But since this service, called the RNC Network, was in use for only three to six hours a day, the campaign asked me to see how we could use the facilities during downtime and get more bang for our buck.

I drafted proposals for several different options, ranging from trying to do our own "network style" coverage to setting up interviews by stations around the country with their local pols (senators, representatives, governors) at the convention. Some of my ideas were a little far out, but the people at the campaign thought enough of them to send me to Houston to meet with the convention hierarchy.

About fifteen of us sat around a conference table in the bow-

Photograph courtesy of the White House.

els of the Astrodome. Each idea was met with more and more derision, and I would occasionally be lectured on "how we did things in '84 and '88, and that turned out just fine."

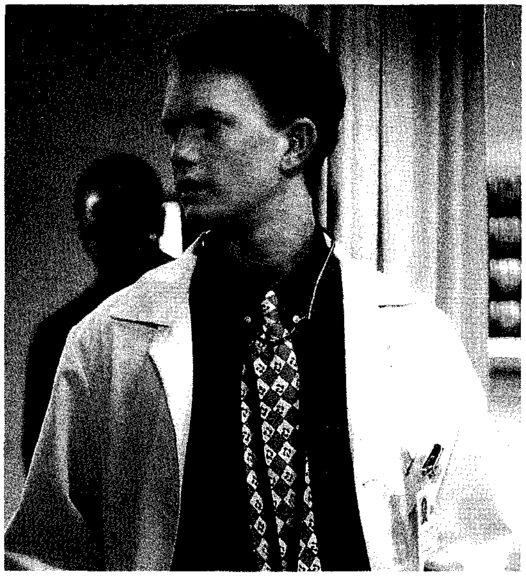
I tried to explain that the networks were vowing to devote less time to convention coverage, and that one, NBC, had even agreed to put much of its coverage on PBS. I also explained how budget constraints had hit networks and local stations in the past four years, and that in the face of declining news budgets, it was likely the Republican Convention would get less coverage than in the past.

"Every four years the networks say they're cutting back on their coverage, and every four years they give as much time as they always do," I was told. Then it got vicious. "Your problem," said one, "is that you just don't understand the media."

That made my blood boil. Most of these people had come from a public-relations background and had never actually worked as members of the press. But they thought they knew it inside out. "That's funny," I said. "Up until four weeks ago, I *was* the media. When was the last time you covered a story?" (True to their word, the networks cut back the hours devoted to coverage by a quarter.)

When I first came on board, I was also asked to write a script for a video that could be shown to the hundreds of organizations whose requests for a presidential appearance had to be turned down. "The video should tell people who George Bush is, what he stands for, and what he wants to do in his next four years," Leslie Goodman told me. It was a tall order, considering that the president himself never managed to articulate these things.

DOOGIE HOWSER.



CLUELESS

Branding Clinton "Doogie" Clinton was vetoed because officials didn't know who Doogie Howser was.

THE CAMPAIGN'S LETHARGIC management style could be seen in the way the video was produced. It was supposed to be scripted, approved, and edited by mid-May at the latest. It would become useless after the August convention, I was told. When I had finally gotten an approved script and was checking music rights, auditioning voice-over people, and setting up editing sessions, the campaign hired an advertising team made up mostly of nonpolitical people from different ad agencies. It was decided that I would hand my script over to this group, which called itself the November Company. I was more than happy, since at this point in late May, I was spending most of my time drafting memos about convention programming that nobody ever seemed to read.

Martin Puris, the head of the November Company, read the script, said that he thought it needed very few changes, then promptly brought in one of his guys for a rewrite. I was asked to come up with a production timetable to guarantee that the video, which originally had to be out by mid-May, would instead be out by mid-June. But we could never get the top campaign honchos to sign off on the script, even after we incorporated their suggestions. Now, six months later, weeks after Election Day, there still is not a video that says "who George Bush is, what he stands for, and what he wants to do for the next four years."

The campaign sometimes resembled a political version of *The Three Faces of Eve.* On the one hand, success and years of power brought a sense that the Republicans were the permanent presidential government and should behave with the purity and fastidiousness befitting their station. Willie Horton and the gut politics of 1988 were treated like embarrassing relatives best forgotten. Campaign manager Fred Malek once told all of us in a meeting that we had to make sure we took the high road. "We always want George Bush to be proud of this campaign," he said.

On the other hand, there were those who realized that Bush wasn't running for ambassador and that he had won in 1988 largely because Lee Atwater was a master of hardball attack politics. Mary Matalin, the political director, Torie Clarke, the press secretary, and Labor Secretary Lynn Martin were three people who consistently took the battle to Clinton. I once joked to Matalin, the daughter of a steelworker, that she was the only member of the campaign hierarchy who didn't act like Thurston Howell III. She was also probably the only one who knew who he was (the supercilious man of wealth on *Gilligan's Island*).

Of course, Bush himself reflected this split personality. He wanted to be presidential until he went into "full campaign mode," and even then he wanted to be presidential. It was not until the very end that he began to fight, and then—although the numbers had started to move in his direction—his passive-aggressive routine confused voters.

For a while, we faxed daily press releases about Clinton's record on a specific "issue of the day" to the media. The basic plan was to point out the inconsistencies in Clinton's record. This way, the media were fed a story each day and had handy references they could file away on where Bill Clinton stood, or didn't stand, on almost every single issue.

At first, the daily faxes were called "Lie of the Day," by which we meant a Clinton lie. Unfortunately, it could also be taken to mean that our campaign was putting out a lie every day about Clinton, so the name was switched to the bland and equally misleading "Clinton Record Highlights." They were designed to be tough, if not sensational, and to show that the slow-starting GOP campaign was serious about the election—that we were not going to sit by and let Clinton's charges against the president go unanswered.

Since I was considered quick with a one-liner, I was asked to help write the daily fax attack. Mary Matalin, who learned her campaign politics from Lee Atwater, would put her name on them, but, as it turned out, she was far more involved than simply signing off on the releases.

For several days, everything went fine. The press picked up the fax every day, dutifully reporting the digs we wrote about Clinton. Clinton's camp started firing back, and for a few brief, shining days, it looked like the Bush campaign actually cared enough about winning to get its hands dirty and go on the offensive.

But then things got too rough for the etiquette cops in the upper reaches of the campaign. About five or six days into the exercise, on a Saturday, I wrote a "Clinton Record Highlight" on, I think, health care; it would have been distributed on Sunday. I passed it along and left for the rest of the weekend. Early

Photograph by Jerry Fitzgerald/ABC.

Monday morning, while driving to the subway, I heard this report at the top of CBS Radio News: "He said he wouldn't get dirty, but President Bush's campaign, in its daily fax release yesterday, talks about 'bimbo eruptions' in the Clinton campaign." I nearly drove off the road. How had we gone from health care to bimbo eruptions?

It seemed that on Sunday, Matalin had decided to jettison the fax I had written and had instead gotten much tougher, putting out a question-and-answer fax with the heading "Sniveling Hypocritical Democrats: Stand Up and Be Counted—On Second Thought, Shut Up and Sit Down!" In the fax, she asked a question, based on a comment longtime Clinton aide Betsey Wright had made, about having always to be on patrol for bimbo eruptions. The press reaction to Matalin's fax was enormous, and the campaign and the White House backed away from the daily faxes. Even before the Matalin incident, some "senior officials" told the media that the faxes were "sophomoric" and pressured the campaign to tone them down.

After the Matalin fax incident, the faxes were indeed toned down, to the point where they had no edge and were of no interest to the media. Mary Matalin may have made a mistake with her fax, but it was a mistake of overzealousness, resulting, I think, from the frustration of dealing with campaign and White House officials she felt did not have the stomach or the instinct for hand-to-hand combat.

George Bush for President

LEE ATWATER.

SQUARE

In the absence of strategist Atwater and media man Roger Ailes, the campaign was left with "God's frozen people."

SUCH SQUEAMishness was not the only way in which the hierarchy tried to run the campaign like a *Fortune 500* company. There were endless memos, committees, and meetings. No decision could be made by one person. And no decision was too small not to require an in-depth memorandum, each of which had to adhere strictly to a style memorandum distributed during the first weeks of the campaign. The assumption was that the senior staff was too busy to do anything but skim a memo, so we had to resort to "bullet points" to explain some tough technical matters for people who were not familiar with either the technology or the terminology.

Once, when speaking to Jeff Eller, my counterpart at the Clinton campaign, I was lamenting how Fred Malek had automatically trimmed our budget requests by a third, just on general principle.

"What happens when you make your case directly to him?" asked Eller.

"I never get to make the case to him," I said. "There are always two or three layers between him and me."

Eller told me that he didn't have that problem. When he needed money for a project, he would go directly to Clinton's communications director, George Stephanopoulos, or to chief of staff Eli Segal. "They always approve the expenditure," he said.

The Republican corporate bureaucracy created many other frustrations. During the convention, I conducted interviews with President and Mrs. Bush and Vice-President and Mrs. Quayle that were then put up on satellite for any and all television stations to use in their newscasts. We'd alert every TV station in America by fax about the availability of the interviews, and a large number of stations used them and helped us get the message out. In September, after the convention, it was determined that a cameraman and I should travel on Air Force One once a week, conduct an interview with the president, and put the interview on satellite that night.

The first week we were supposed to do that turned out to be a fiasco. Three separate times, we were told we would accompany the president on a trip to Kansas City, and three times it was canceled. Finally, the cameraman and I were told to fly to Kansas City separately from the president, meet Bush at an airport hotel where he was giving a speech, and do the interview.

When we arrived in Kansas City, I called the communications director for the campaign, Will Feltus, to find out exactly at which hotel I'd be doing the interview. "Funny you should ask," said Feltus. "I'm on the phone with Mel Lukens from the White House now, and they want you to meet the president at another site, about 50 miles away."

Feltus put us in a conference call, and I explained to Lukens how it would be impossible for us to make it to the other site in time, then get to a production house, edit the tape, and put it on satellite in time for it to be usable for the six o'clock news.

After much wrangling, it was determined that I would indeed do the interview at the original site—the airport hotel. Then Feltus had an idea. "Rather than just a normal 'sit down' interview with the president, try to interview him in a hallway, so it looks less stagey and more like you caught him on the run." Having produced TV shows for years, I knew how difficult it was to make something "on the run" look any good. It takes a lot of planning and a lot of equipment—much more than we had—to make something look spontaneous.

Also, if we really did just catch the president on the run, he'd be walking away, and we'd be shouting questions. He wouldn't remain standing and answer five questions. So, what you would wind up with was an interview that looked staged but with poor lighting and a poor background—the worst of both worlds. When I explained that to Feltus, he said, "Well, see what you can do."

I got off the phone as quickly as possible, because we didn't have much time to scout a spot and get set up in the hallway. We moved pictures onto the wall; moved plants in behind the president's spot; had stand-ins the president's size take a position so we could backlight for him. Secret Service agents were stationed by a swinging door that led from the kitchen to make sure a busboy didn't come through and interrupt the spontaneous, "on the run" interview. All of this when there was a lovely room with wing

Photograph by Susan Steinkamp/Saba.

chair and hunting prints on the wall literally three feet from where we were set up.

Finally, the president arrived with his entourage and gave his speech. While Bush was in the ballroom, White House press secretary Marlin Fitzwater came to inspect the setup, peering through the camera viewfinder. Finally, Fitzwater pulled away from the viewfinder, looked at me quizzically, and said, "Why the hell did you set up out here, Russ? This looks like s---." I couldn't argue with Fitzwater.

Immediately after the first debate, I was to do an interview with the president that would have him commenting on his performance. The only good places to conduct the interview were the president's holding room or Jim Baker's holding room. No one wanted to ask for the president's, and people were even more terrified of asking for Baker's. The interview was conducted in a four-foot-by-five-foot alcove next to a swinging door. Of course, Bush looked uncomfortable.

Many of the campaign's senior staff had businesses of their own to look after, so they would devote less than full time to the campaign. But to keep an eye on their own interests, they would bring in their own people in full-time campaign jobs, resulting in more layers of management and more turf wars. For example, after the convention, we went from having one deputy communications director to having five, with one designated principal deputy communications director. Managerial flow charts were revised almost daily. Even when Jim Baker came on board to run the campaign, the much-anticipated managerial bloodletting never happened. The real result of Baker's taking charge? An extra layer—Baker's people—was added to management.

'IT TURNED OUT TO BE PERHAPS THE MOST BUNGLED CAMPAIGN OF THIS CENTURY.'

THE DAY BEFORE THE FIRST DEBATE, IN ST. LOUIS, I WAS standing with Bill Harris, the man who ran the convention and was in charge of logistics for the debates, in front of the building that housed the auditorium. He asked an underling for the schedule of vans that would shuttle Bush/Quayle support staff to and from the debate site in the morning. "We just got it back from Baker," said the assistant. Harris put his head on my shoulder. "Jesus Christ," he said. "We're fourteen points down in the polls and Baker is drawing up a schedule for the staff's shuttle van?"

My impressions of the president through the interviews I did with him were fleeting. He had a courtliness and intelligence in person that never fully came across on TV. But in retrospect, I was struck by one thing. The simple truth is that George Bush was tired of being different from the rest of us. Not that the president harbored a secret desire to be on the 6:48 from Ronkonkoma. Rather, I got the impression that he wanted to spend his time the way that most men do who are 68 and have the money to indulge themselves after a long career. He was tired of pretending he was happy to be with that governor or this congressional candidate and to have to listen to that bane of every rally—the out-of-tune local-high-school marching band. He wanted to play with his grandchildren, and race his boat and play golf, and enjoy himself. In short, with the Cold War ended and the Gulf War behind him he felt his mission had been fulfilled. He no longer had the desire to do the things that have to be done to keep the job of president in the modern age. He didn't feel comfortable in a world where an interview with MTV was smart tactics and really didn't have much appetite for attack-dog politics, particularly when the other dog fought back so well.

AT EACH EVENT I ATTENDED, THE LOOK ON HIS FACE WAS a patrician version of one I had seen before, on fathers in my old neighborhood in Staten Island: the Lomanesque look of a man who keeps working long after a job has lost all its excitement, because there are two years left until the pension or because there's still a kid left in school.

I keep thinking back to my last interview with the president, following the East Lansing debate, where he had done well. Before the interview began, Mrs. Bush had told me off-camera that she was "ready to go for the jugular" in the remaining two weeks of the campaign, but the president seemed much less energized. When he entered the room, I said, "Good job, Mr. President."

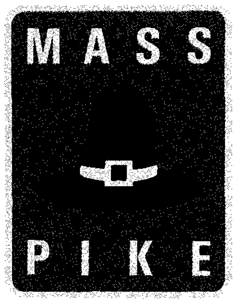
"Thanks," he said, "but you know the media won't play it that way."

After the interview, the president posed for a picture with the cameraman and me, shook our hands, and started to leave.

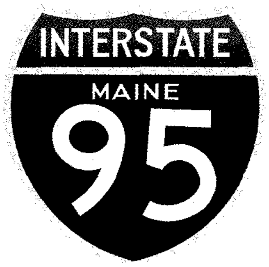
Before he reached the door, he stopped, turned to us, and said with a crooked smile, "Well, I guess this is the last time I'll see you guys."

And to tell you the truth, he looked very relieved at the prospect. ■

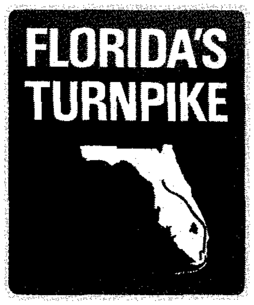
Photograph by Reuters-Bettmann.



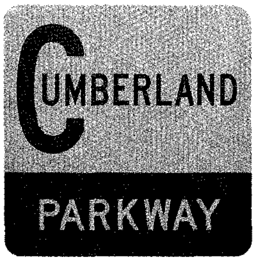
Massachusetts Turnpike,
Auburn to Ludlow.


INTERSTATE
MAINE
95

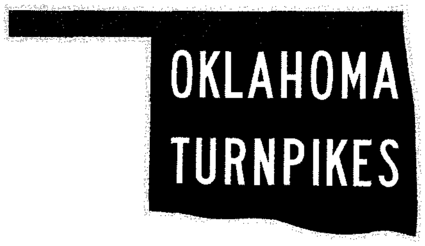
Interstate 95, Maine,
Portland to the New Hampshire border.


FLORIDA'S
TURNPIKE

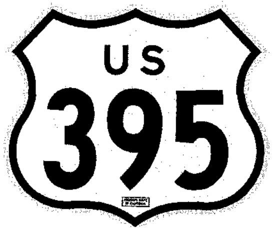
Florida's Turnpike,
Kissimmee to West Palm Beach.


CUMBERLAND
PARKWAY

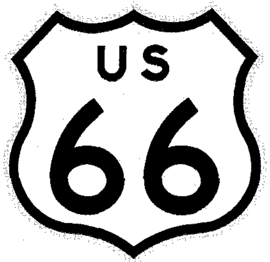
Cumberland Parkway,
Kentucky, Glasgow to Somerset.


OKLAHOMA
TURNPIKES

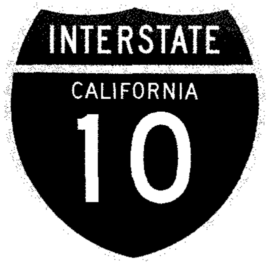
Will Rogers Turnpike,
Oklahoma, Tulsa to the Missouri border.



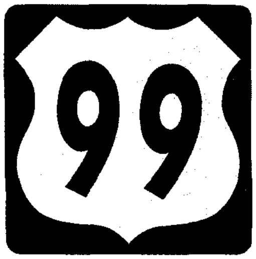
Route 395, Nevada,
South Washoe Valley to Winter's Ranch.



Route 66, Texas (aka Interstate 40),
Shamrock to Amarillo.


INTERSTATE
CALIFORNIA
10

Interstate 10, California,
Beaumont to Blythe.



Route 99, California,
Bakersfield to Fresno.

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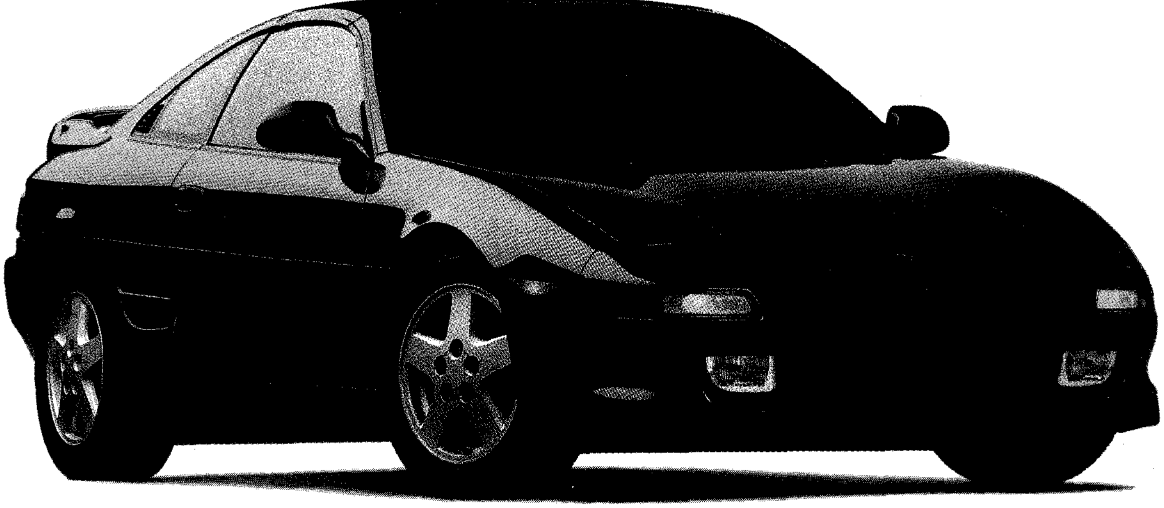

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Christmas Gifts

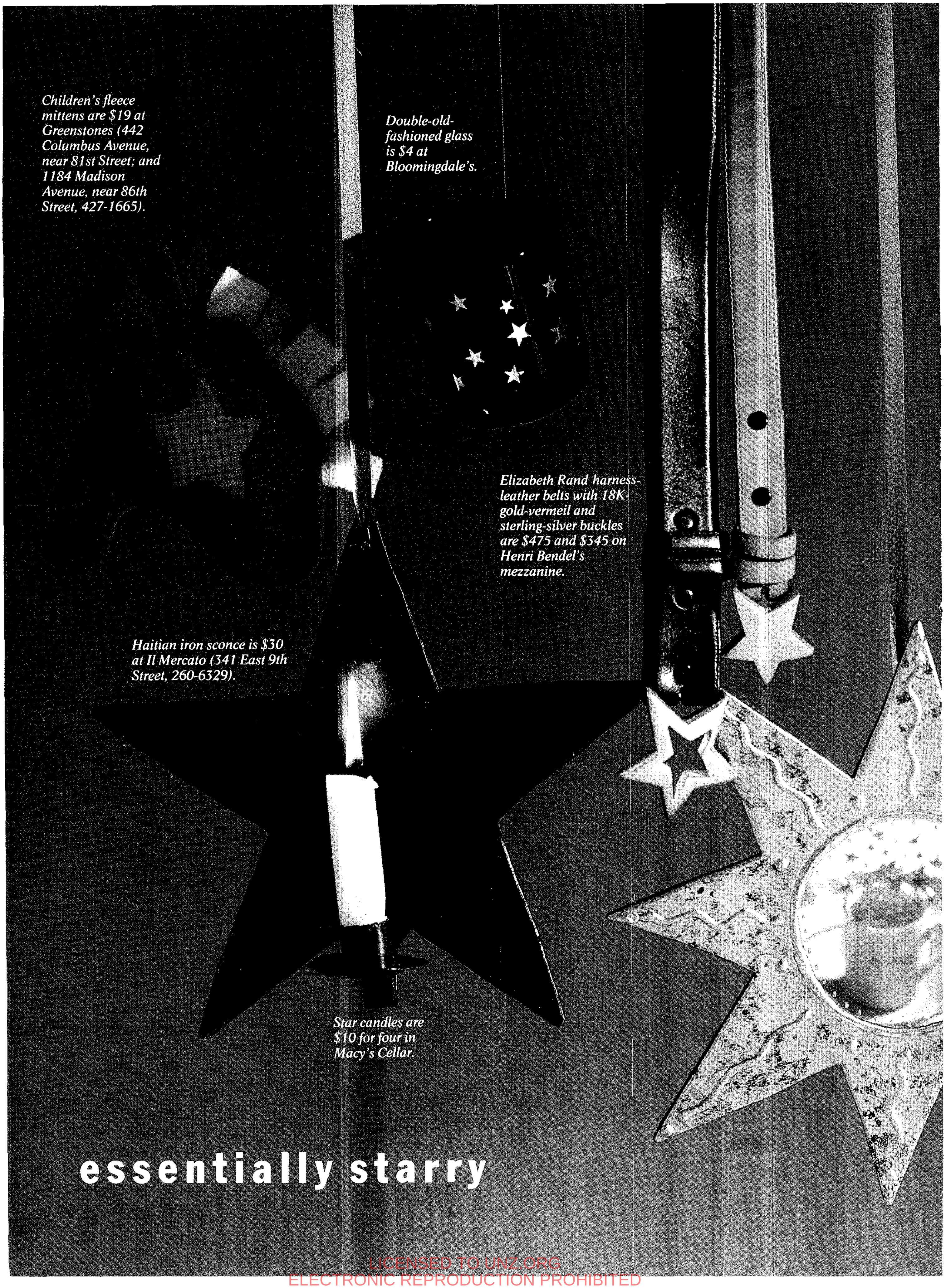
By Corky Pollan

"The economy, stupid" is the new president's marching order for the Age of Bill. But even a Rhodes scholar may need a little time to tune his magic sax and blow the blues away. So for this Christmas, at least, we're still in the Age of Chill. The thrills and frills come later. What the world needs now is . . . essentials.

Produced by Jordan Schaps

Assisted by Jill Bloomer

PHOTOGRAPH BY TOHRU NAKAMURA



Children's fleece mittens are $19 at Greenstones (442 Columbus Avenue, near 81st Street; and 1184 Madison Avenue, near 86th Street, 427-1665).

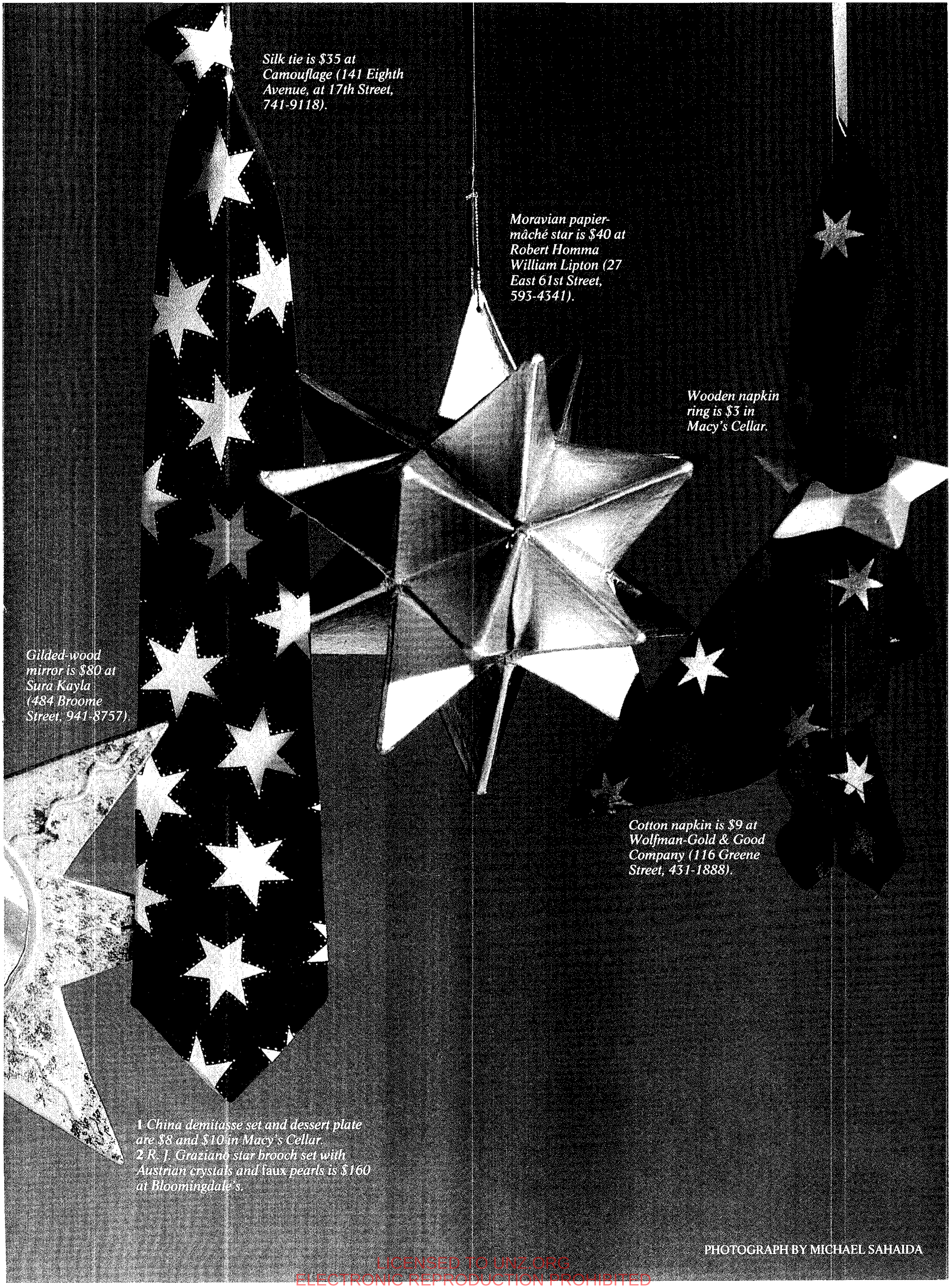
Double-old-fashioned glass is $4 at Bloomingdale's.

Elizabeth Rand harness-leather belts with 18K-gold-vermeil and sterling-silver buckles are $475 and $345 on Henri Bendel's mezzanine.

Haitian iron sconce is $30 at Il Mercato (341 East 9th Street, 260-6329).

Star candles are $10 for four in Macy's Cellar.

essentially starry



Silk tie is $35 at Camouflage (141 Eighth Avenue, at 17th Street, 741-9118).

Moravian papier-mâché star is $40 at Robert Homma William Lipton (27 East 61st Street, 593-4341).

Wooden napkin ring is $3 in Macy's Cellar.

Gilded-wood mirror is $80 at Sura Kayla (484 Broome Street, 941-8757).

Cotton napkin is $9 at Wolfman-Gold & Good Company (116 Greene Street, 431-1888).

1 *China demitasse set and dessert plate are $8 and $10 in Macy's Cellar.*
2 *R. J. Graziano star brooch set with Austrian crystals and faux pearls is $160 at Bloomingdale's.*

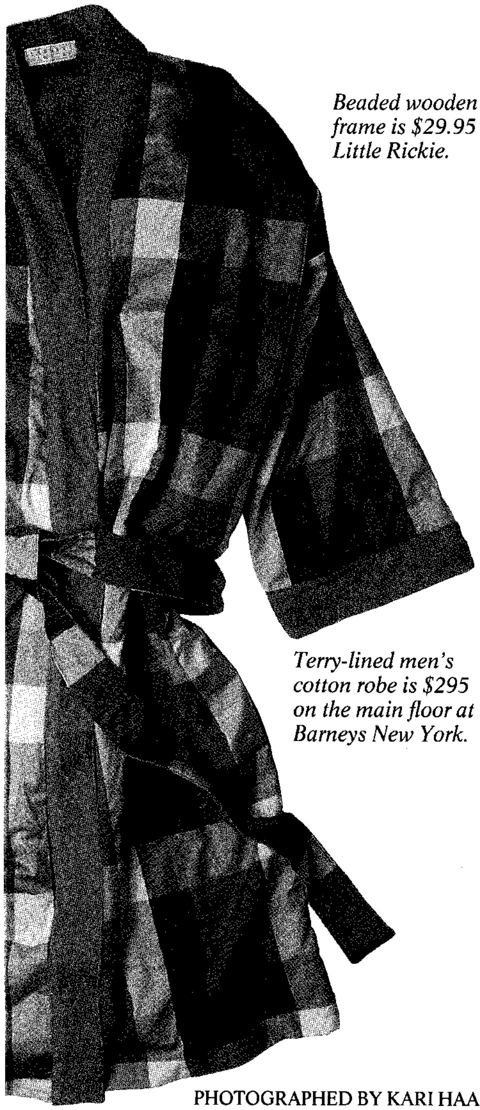
PHOTOGRAPH BY MICHAEL SAHAIDA

SPARKLING SUGAR
SPARKLING SUGAR
SPARKLING SUGAR

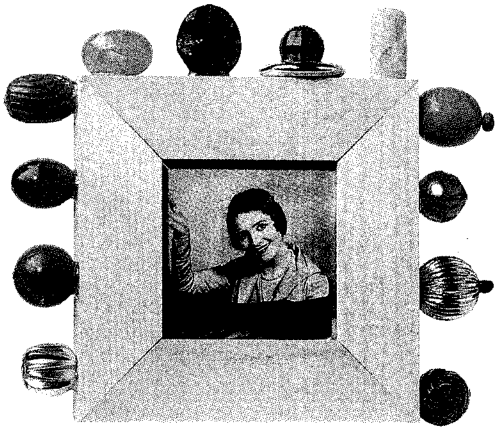
Sparkling sugars are $4.89 each at Petak's (1244 Madison Avenue, near 90th Street, 722-7711).

Child's wool jester slippers are $40 at Little Rickie (49½ First Avenue, at 3rd Street, 505-6467).

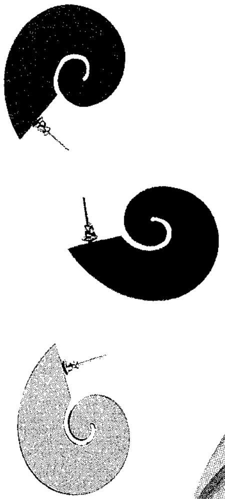
essentially bright



Terry-lined men's cotton robe is $295 on the main floor at Barneys New York.



Beaded wooden frame is $29.95 at Little Rickie.

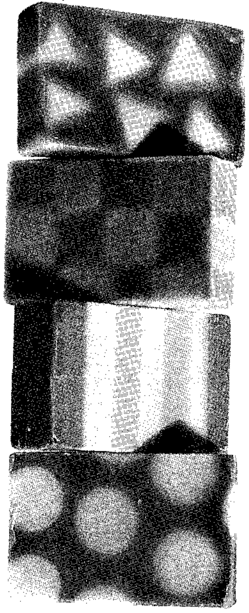


Louise Slater acrylic earrings are $52 a pair at the Guggenheim Museum Stores (1071 Fifth Avenue, at 89th Street, 423-3615; and 575 Broadway, at Prince Street, 423-3875).

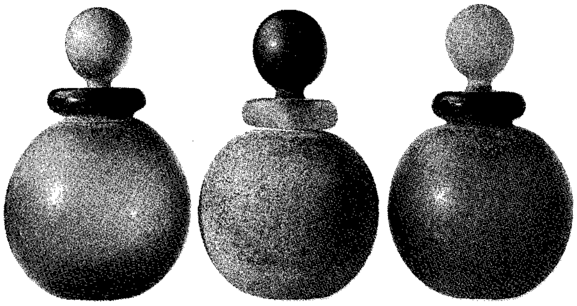
Donovan Design "Bijou" hand-painted accent lights are $118 each at Amalgamated (19 Christopher Street, 691-8695).

PHOTOGRAPHED BY KARI HAAVISTO

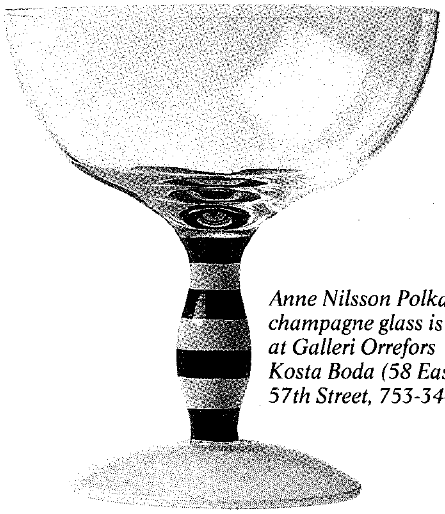
Helix blank books are $12.95 each at Mxyplyzyk (125 Greenwich Avenue, near 13th Street, 989-4300).



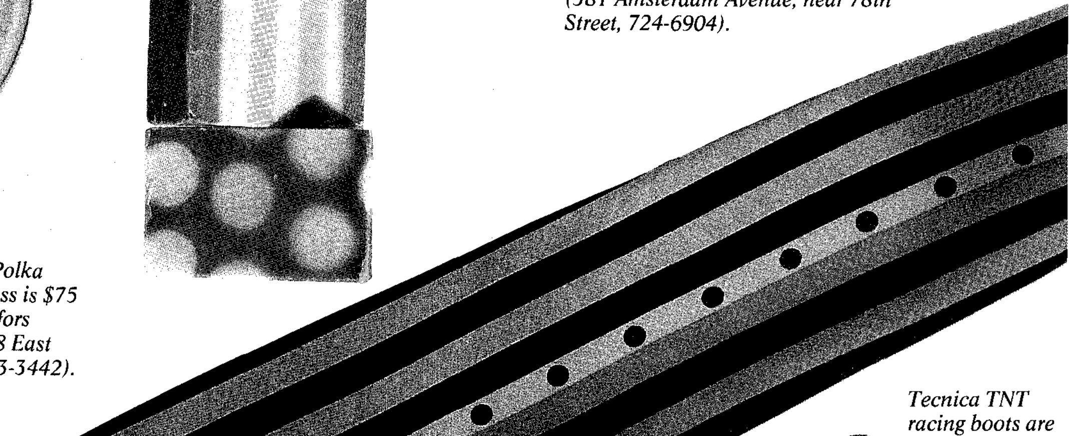
Copra soaps are $3.50 each at E.A.T. Gifts (1062 Madison Avenue, near 80th Street, 861-2544).



Murano glass perfume bottles are $100 each at Aris Mixon & Company (381 Amsterdam Avenue, near 78th Street, 724-6904).



Anne Nilsson Polka champagne glass is $75 at Galleri Orrefors Kosta Boda (58 East 57th Street, 753-3442).



Gene Meyer silk tie is about $59 at Amalgamated (19 Christopher Street, 691-8695) and on Bergdorf Goodman Men's and Saks Fifth Avenue's main floors.

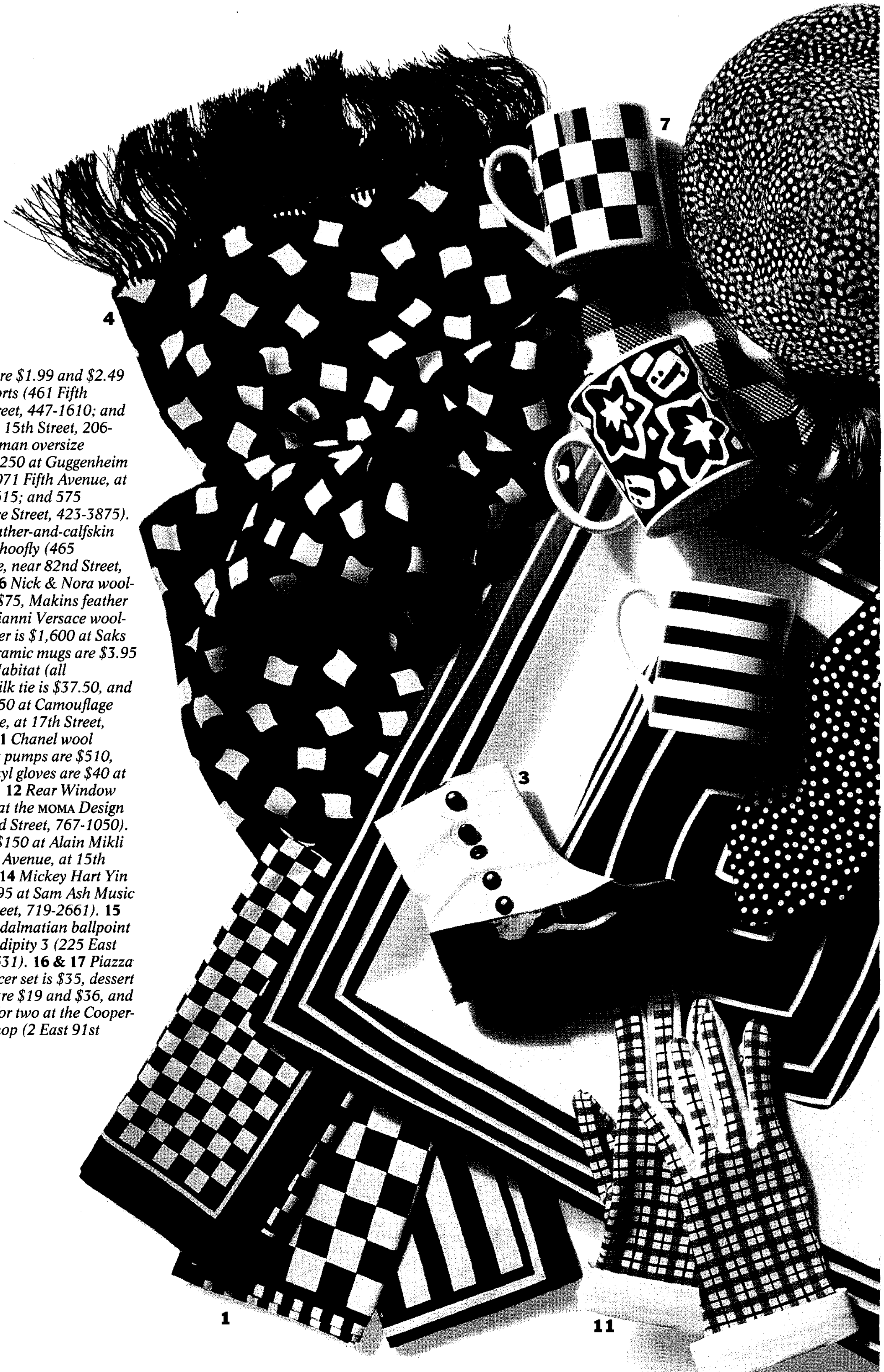
TNT
TECNICA

Tecnica TNT racing boots are $475 at Paragon Sporting Goods (867 Broadway, near 18th Street, 255-8036).

Velveteenie Circus lion is $15 at F.A.O. Schwarz (767 Fifth Avenue, at 58th Street, 644-9400) and Hoofbeats (1566 Second Avenue, near 81st Street, 517-2633).

Pinkwater Studio swirled-glass decanter is $350 at Civilisation (78 Second Avenue, near 5th Street, 254-3788).

Continental push-button telephone is $60 at Little Rickie.



1 Cotton napkins are $1.99 and $2.49 each at Pier 1 Imports (461 Fifth Avenue, at 40th Street, 447-1610; and 71 Fifth Avenue, at 15th Street, 206-1911). **2** *Kathy Ertman oversize ceramic platter is $250 at Guggenheim Museum Stores (1071 Fifth Avenue, at 89th Street, 423-3615; and 575 Broadway, at Prince Street, 423-3875).* **3** *Child's patent-leather-and-calfskin spats are $100 at Shoofly (465 Amsterdam Avenue, near 82nd Street, 580-4390).* **4, 5 & 6** *Nick & Nora wool-and-rayon scarf is $75, Makins feather hat is $240, and Gianni Versace wool-and-cashmere blazer is $1,600 at Saks Fifth Avenue.* **7** *Ceramic mugs are $3.95 each at Conran's Habitat (all locations).* **8 & 9** *Silk tie is $37.50, and silk bow tie is $23.50 at Camouflage (141 Eighth Avenue, at 17th Street, 741-9118).* **10 & 11** *Chanel wool houndstooth-check pumps are $510, and cotton-and-vinyl gloves are $40 at Barneys New York.* **12** *Rear Window silk bow tie is $36 at the MOMA Design Store (44 West 53rd Street, 767-1050).* **13** *Sunglasses are $150 at Alain Mikli Optique (100 Fifth Avenue, at 15th Street, 691-4727).* **14** *Mickey Hart Yin Yang drum is $19.95 at Sam Ash Music (160 West 48th Street, 719-2661).* **15** *Jean-Pierre Lêpine dalmatian ballpoint pen is $75 at Serendipity 3 (225 East 60th Street, 838-3531).* **16 & 17** *Piazza china cup-and-saucer set is $35, dessert and dinner plates are $19 and $36, and round dice are $3 for two at the Cooper-Hewitt Museum Shop (2 East 91st Street, 860-6878).*

essentially black-and-white

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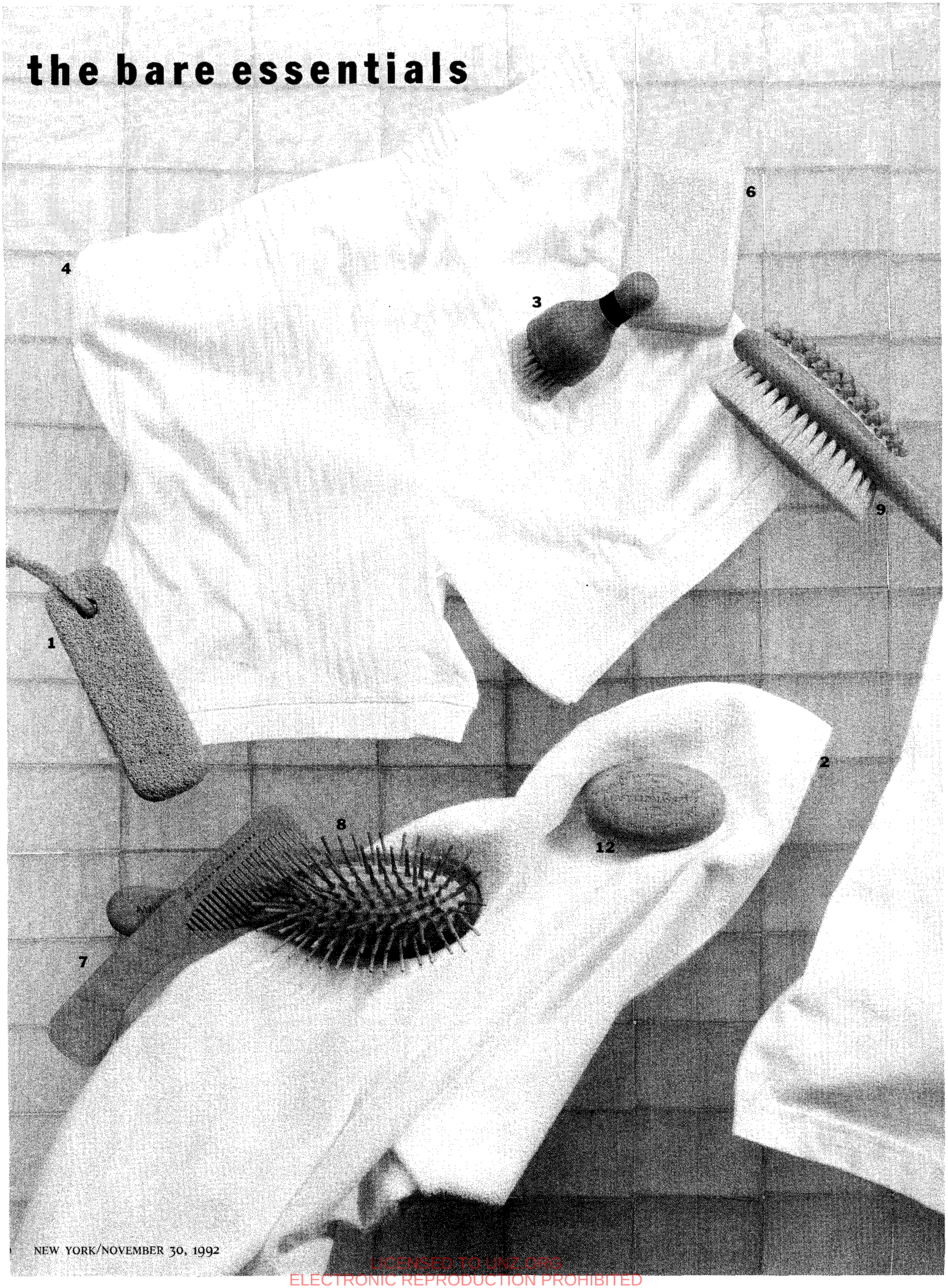
PHOTOGRAPH BY KARI HAAVISTO

the bare essentials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CHARLES GOODNIGHT
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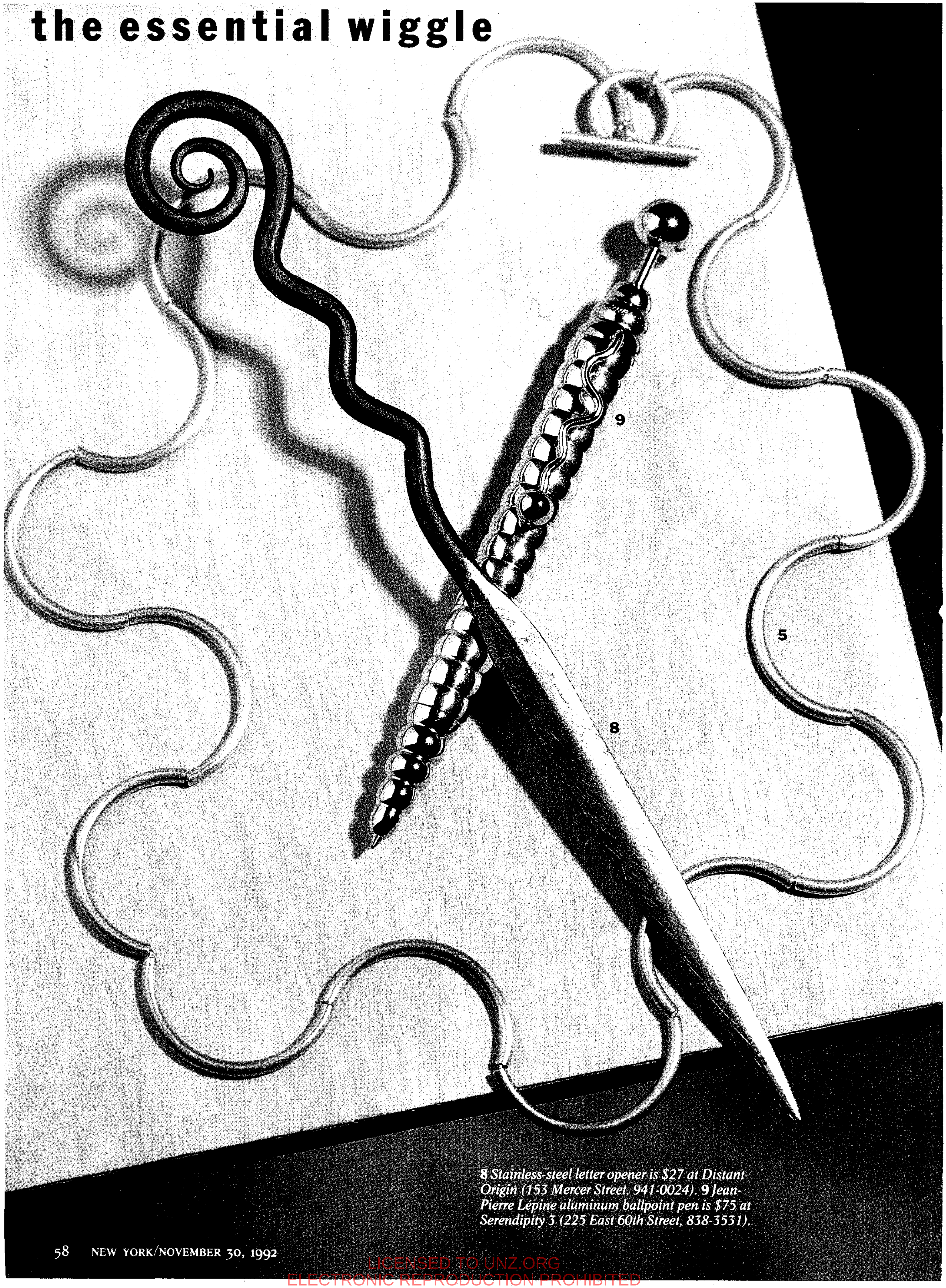
11

1, 2 & 3 *Pumice stone on a string is $6.50, Aquis microfiber superabsorbent towel is $18, and Pythia face brush is $26 at Amalgamated Foundation (13 Christopher Street, 989-6538).* **4 & 5** *Hanro cotton boxer shorts are $50, and Charles Goodnight cotton singlet is $30 at Camouflage (141 Eighth Avenue, at 17th Street, 741-9118).* **6** *Le Petit Marseillais au lait soap is $6 at Bath Island (469 Amsterdam Avenue, near 82nd Street, 787-9415).* **7, 8 & 9** *Acca Kappa beechwood comb is $20, beechwood hairbrush is $40, and beechwood-and-rubber body brush is $45 at Emporio Armani (110 Fifth Avenue, at 16th Street, 727-3240).* **10** *Spirits of the Gardens Splashing Waters fragrance is $35 at Origins (402 West Broadway, at Spring Street, 219-9764).* **11** *Unbleached-cotton Foundling puppy is $30 at Ad Hoc Softwares (410 West Broadway, at Spring Street, 925-2652).* **12** *Oatmeal soap is $13 for three bars at Caswell-Massey, Ltd. (all locations).*

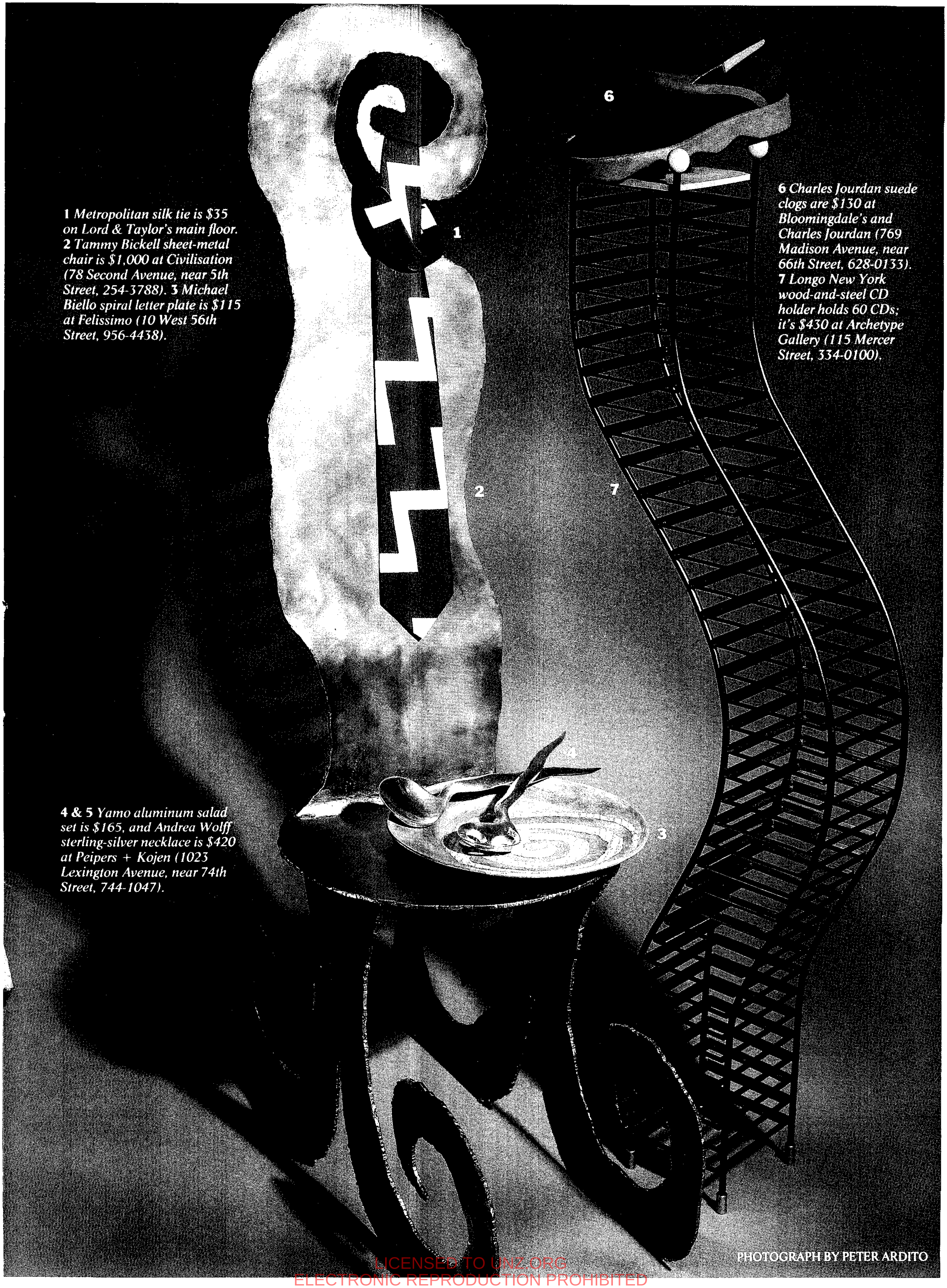
Soap courtesy of the Neutrogena Corporation.

PHOTOGRAPH BY JOSEPH CLEMENTI

the essential wiggle



8 *Stainless-steel letter opener is $27 at Distant Origin (153 Mercer Street, 941-0024).* **9** *Jean-Pierre Lépine aluminum ballpoint pen is $75 at Serendipity 3 (225 East 60th Street, 838-3531).*



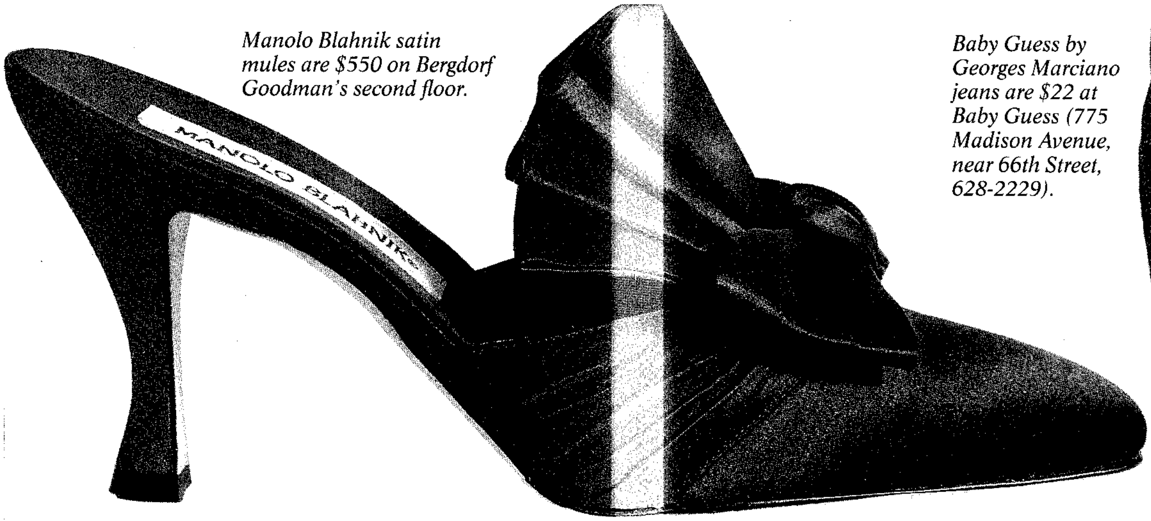
1 *Metropolitan silk tie is $35 on Lord & Taylor's main floor.* **2** *Tammy Bickell sheet-metal chair is $1,000 at Civilisation (78 Second Avenue, near 5th Street, 254-3788).* **3** *Michael Biello spiral letter plate is $115 at Felissimo (10 West 56th Street, 956-4438).*

6 *Charles Jourdan suede clogs are $130 at Bloomingdale's and Charles Jourdan (769 Madison Avenue, near 66th Street, 628-0133).* **7** *Longo New York wood-and-steel CD holder holds 60 CDs; it's $430 at Archetype Gallery (115 Mercer Street, 334-0100).*

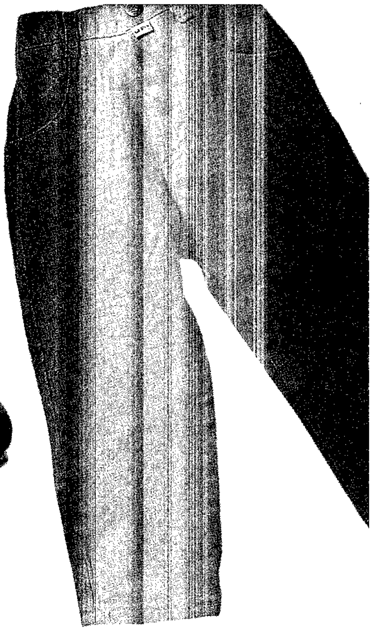
4 & 5 *Yamo aluminum salad set is $165, and Andrea Wolff sterling-silver necklace is $420 at Peipers + Kojen (1023 Lexington Avenue, near 74th Street, 744-1047).*

PHOTOGRAPH BY PETER ARDITO

Manolo Blahnik satin mules are $550 on Bergdorf Goodman's second floor.

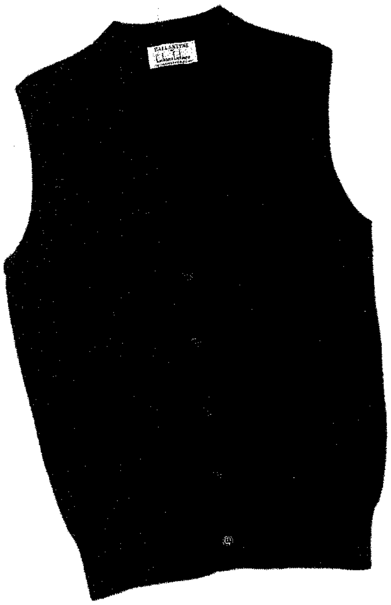


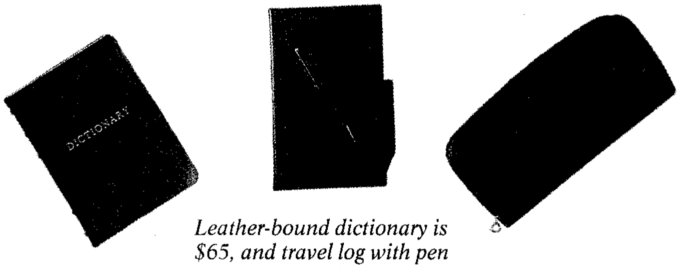
Baby Guess by Georges Marciano jeans are $22 at Baby Guess (775 Madison Avenue, near 66th Street, 628-2229).



essentially red

Two-ply-cashmere vest is $375 at Cashmere Cashmere (595 Madison Avenue, near 57th Street, 935-2522).



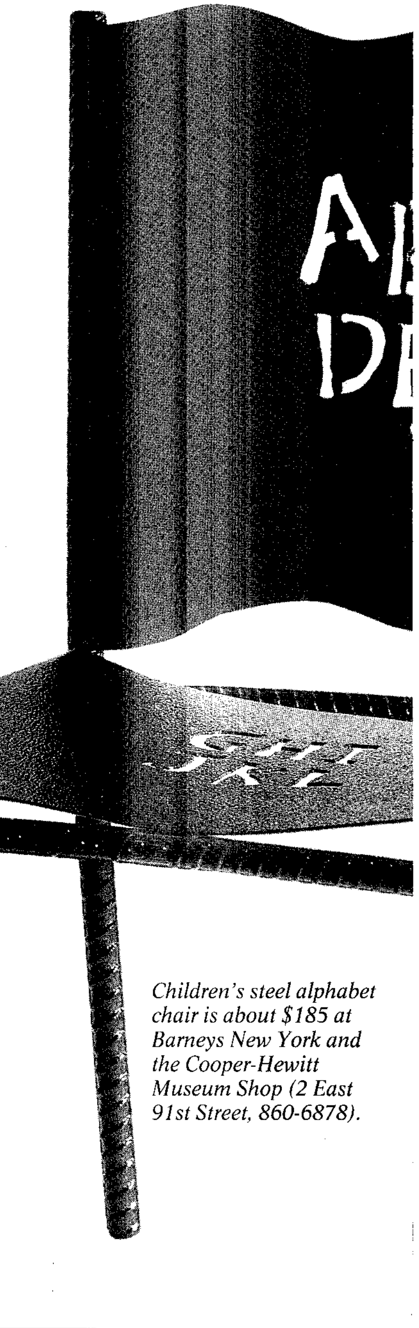


Leather-bound dictionary is $65, and travel log with pen is $55 at T. Anthony, Ltd. Leather clutch wallet is $136 at Coach (all locations).

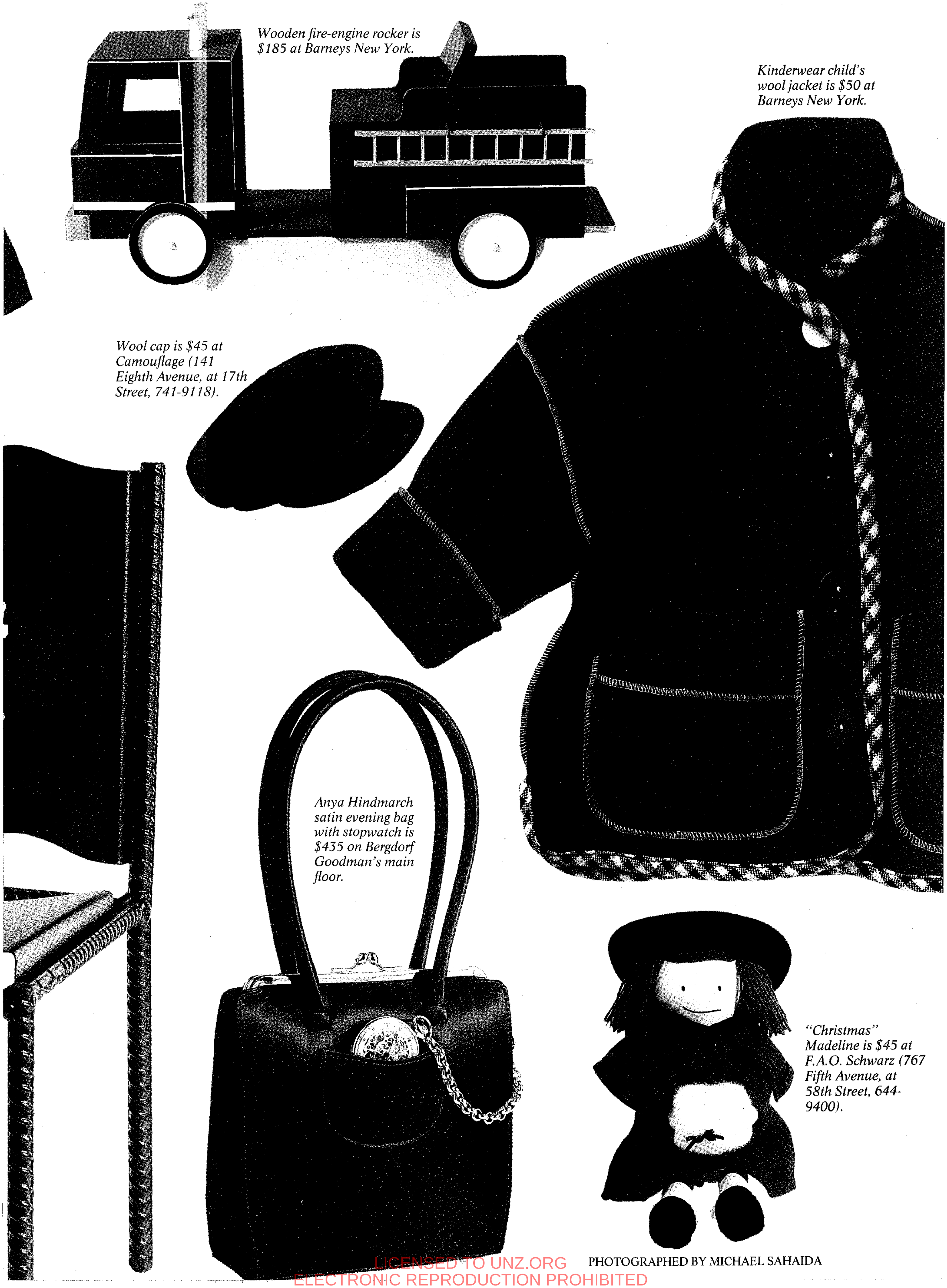
Pom' Kannelle bubble baths are $23, $25, and $38 at Portico Bed & Bath (139 Spring Street, 941-7800).

Canvas-and-leather train case is $265 at T. Anthony, Ltd. (480 Park Avenue, at 58th Street, 750-9797).

BAIN MOUSSANT
MAGNOLIA



Children's steel alphabet chair is about $185 at Barneys New York and the Cooper-Hewitt Museum Shop (2 East 91st Street, 860-6878).



Wooden fire-engine rocker is $185 at Barneys New York.

Kinderwear child's wool jacket is $50 at Barneys New York.

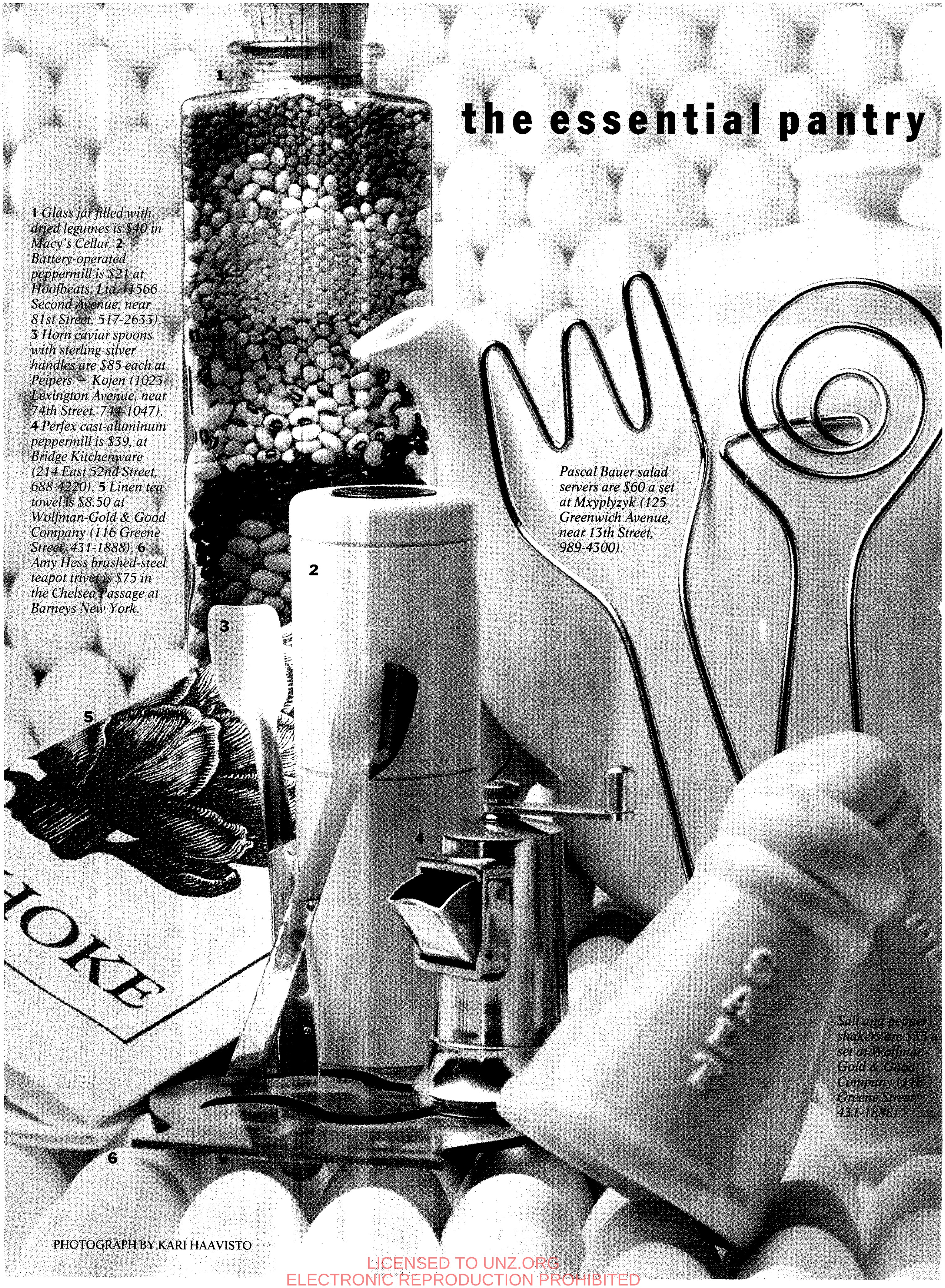
Wool cap is $45 at Camouflage (141 Eighth Avenue, at 17th Street, 741-9118).

Anya Hindmarch satin evening bag with stopwatch is $435 on Bergdorf Goodman's main floor.

"Christmas" Madeline is $45 at F.A.O. Schwarz (767 Fifth Avenue, at 58th Street, 644-9400).

PHOTOGRAPHED BY MICHAEL SAHAIDA

the essential pantry

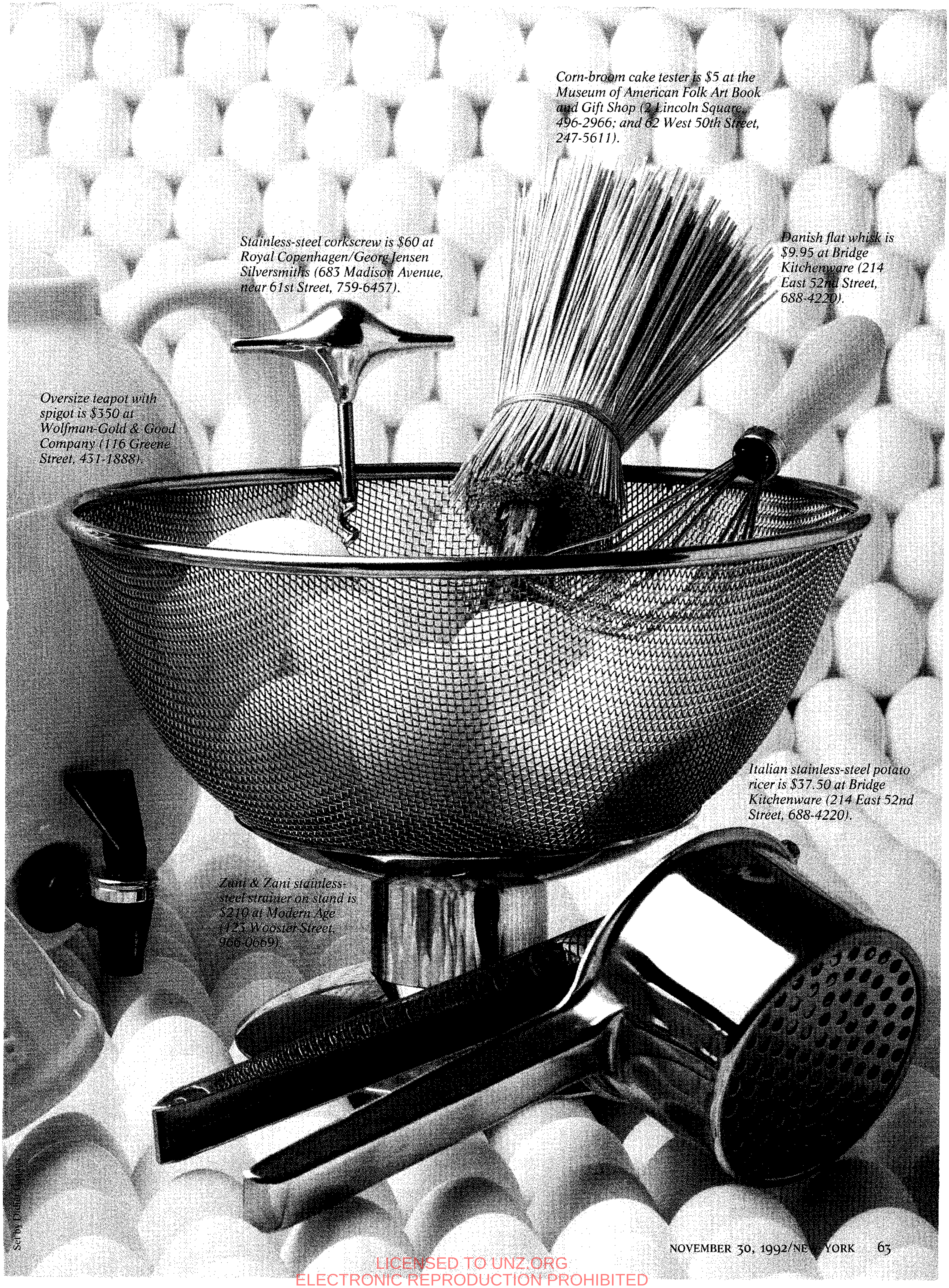


1 *Glass jar filled with dried legumes is $40 in Macy's Cellar.* **2** *Battery-operated peppermill is $21 at Hoofbeats, Ltd. (1566 Second Avenue, near 81st Street, 517-2633).* **3** *Horn caviar spoons with sterling-silver handles are $85 each at Peipers + Kojen (1023 Lexington Avenue, near 74th Street, 744-1047).* **4** *Perfex cast-aluminum peppermill is $39, at Bridge Kitchenware (214 East 52nd Street, 688-4220).* **5** *Linen tea towel is $8.50 at Wolfman-Gold & Good Company (116 Greene Street, 431-1888).* **6** *Amy Hess brushed-steel teapot trivet is $75 in the Chelsea Passage at Barneys New York.*

Pascal Bauer salad servers are $60 a set at Mxyplyzyk (125 Greenwich Avenue, near 13th Street, 989-4300).

Salt and pepper shakers are $35 a set at Wolfman-Gold & Good Company (116 Greene Street, 431-1888).

PHOTOGRAPH BY KARI HAAVISTO



Corn-broom cake tester is $5 at the Museum of American Folk Art Book and Gift Shop (2 Lincoln Square, 496-2966; and 62 West 50th Street, 247-5611).

Stainless-steel corkscrew is $60 at Royal Copenhagen/Georg Jensen Silversmiths (683 Madison Avenue, near 61st Street, 759-6457).

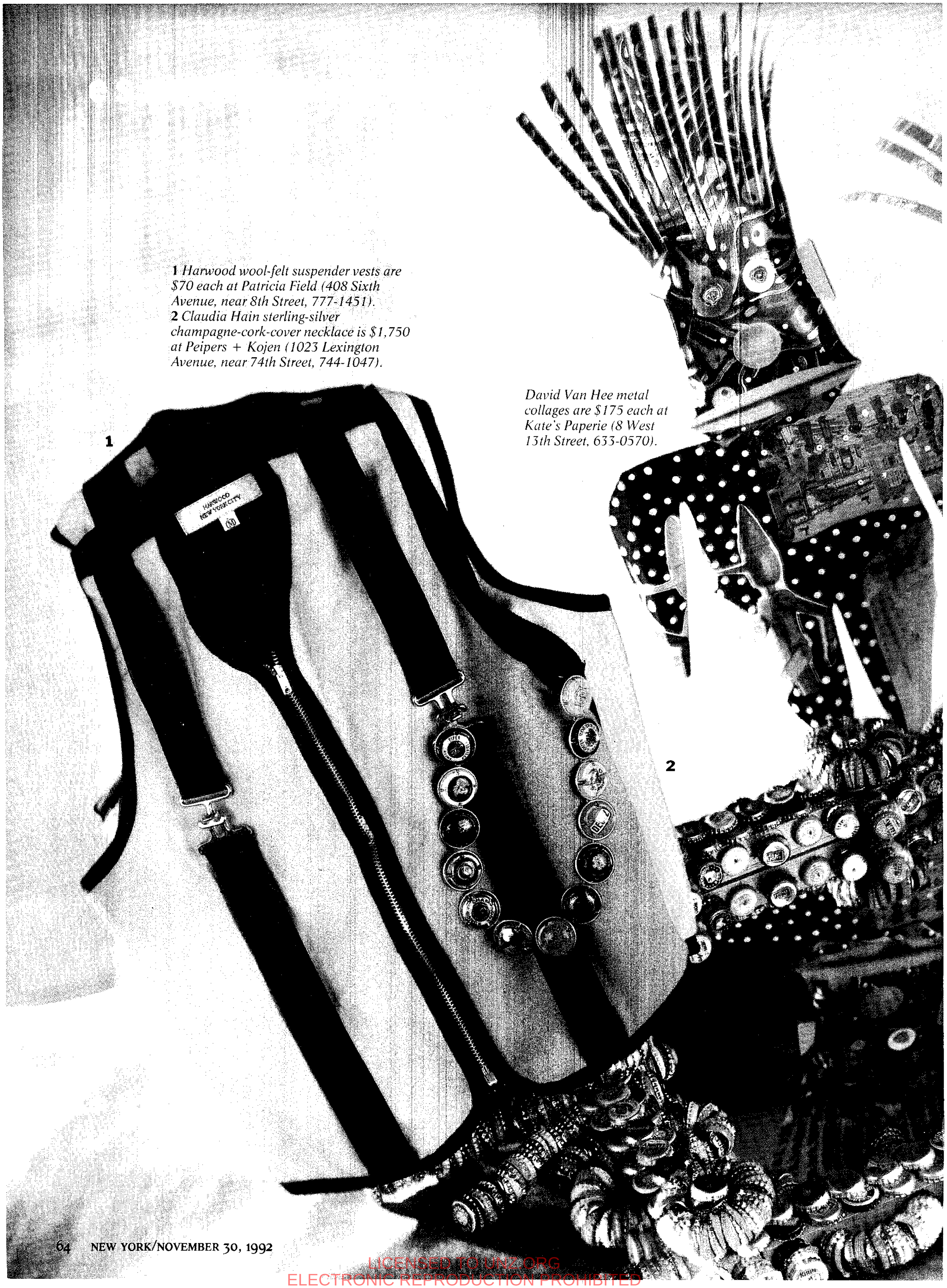
Danish flat whisk is $9.95 at Bridge Kitchenware (214 East 52nd Street, 688-4220).

Oversize teapot with spigot is $350 at Wolfman-Gold & Good Company (116 Greene Street, 431-1888).

Italian stainless-steel potato ricer is $37.50 at Bridge Kitchenware (214 East 52nd Street, 688-4220).

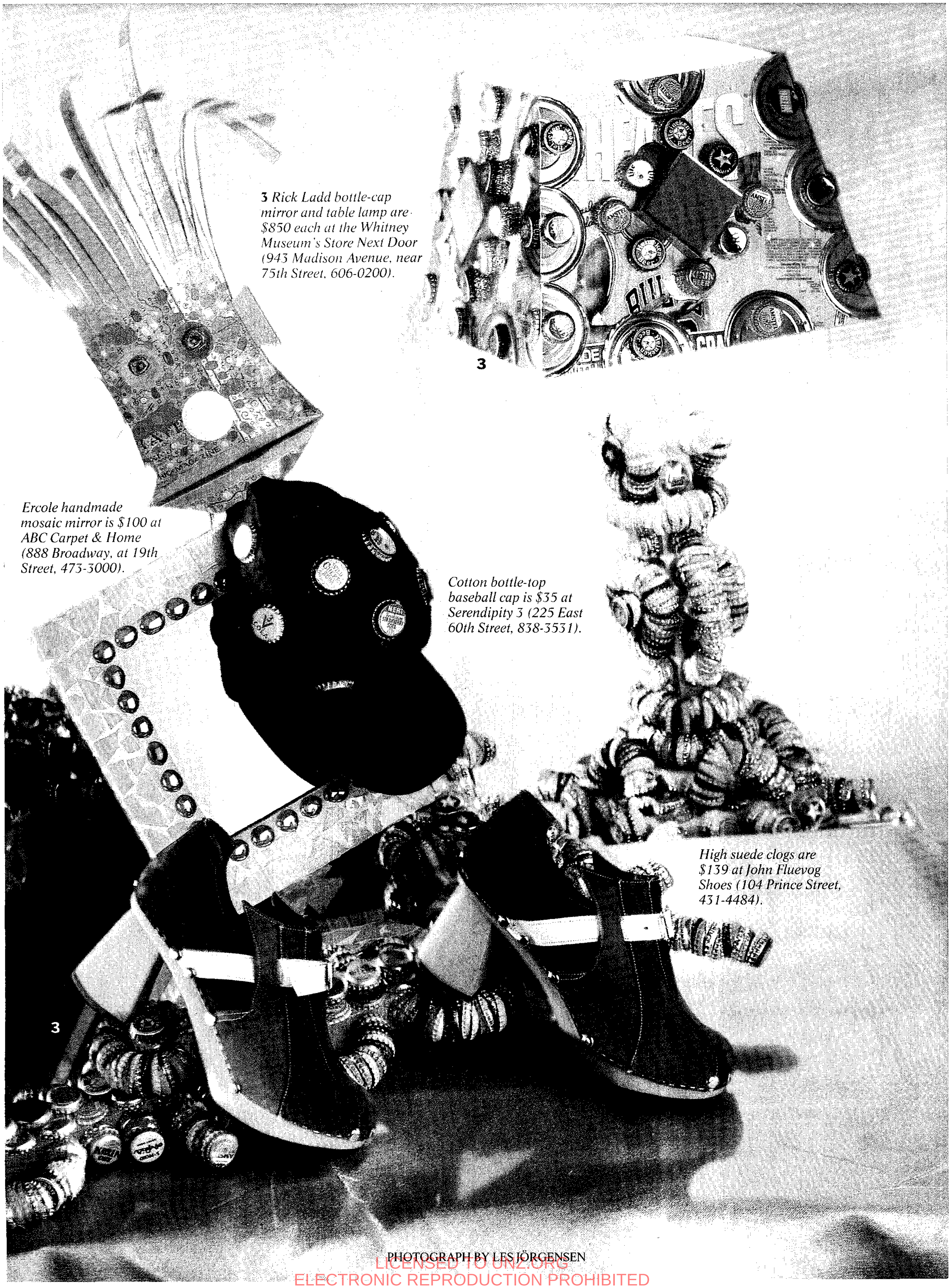
Zani & Zani stainless-steel strainer on stand is $210 at Modern Age (425 Wooster Street, 966-0669).

Set by Diana [illegible]



1 *Harwood wool-felt suspender vests are $70 each at Patricia Field (408 Sixth Avenue, near 8th Street, 777-1451).*
2 *Claudia Hain sterling-silver champagne-cork-cover necklace is $1,750 at Peipers + Kojen (1023 Lexington Avenue, near 74th Street, 744-1047).*

David Van Hee metal collages are $175 each at Kate's Paperie (8 West 13th Street, 633-0570).



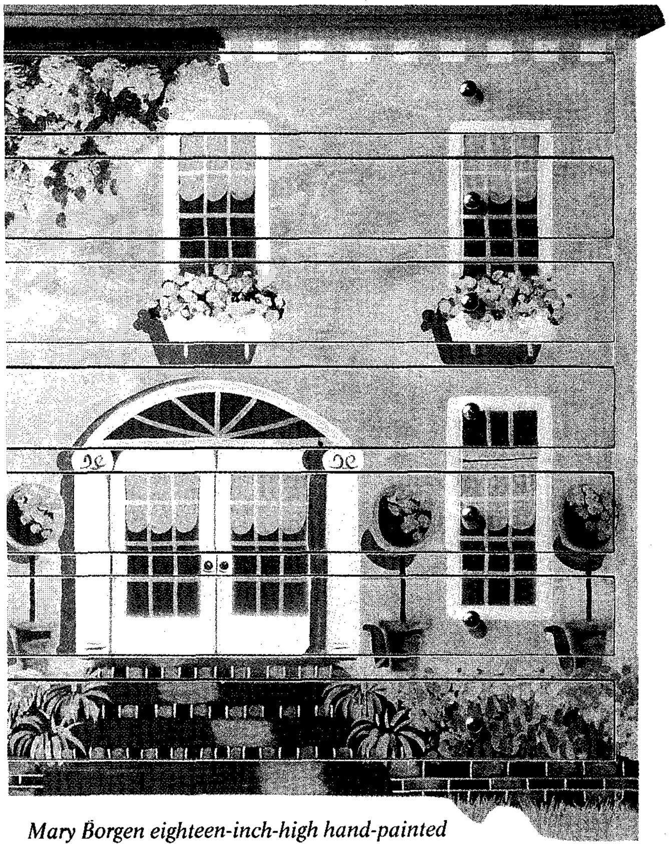
3 *Rick Ladd bottle-cap mirror and table lamp are $850 each at the Whitney Museum's Store Next Door (943 Madison Avenue, near 75th Street, 606-0200).*

Ercole handmade mosaic mirror is $100 at ABC Carpet & Home (888 Broadway, at 19th Street, 473-3000).

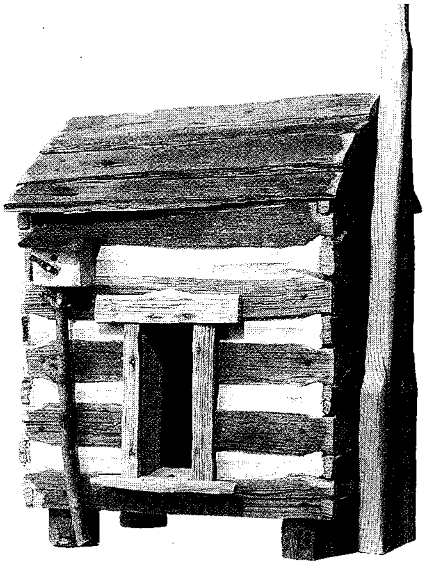
Cotton bottle-top baseball cap is $35 at Serendipity 3 (225 East 60th Street, 838-3531).

High suede clogs are $139 at John Fluevog Shoes (104 Prince Street, 431-4484).

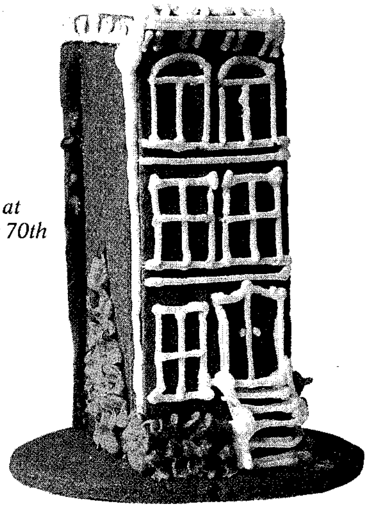
PHOTOGRAPH BY LES JÖRGENSEN



Mary Borgen eighteen-inch-high hand-painted jewelry chest is $328 at Hands All Around (986 Lexington Avenue, near 71st Street, 744-5070).



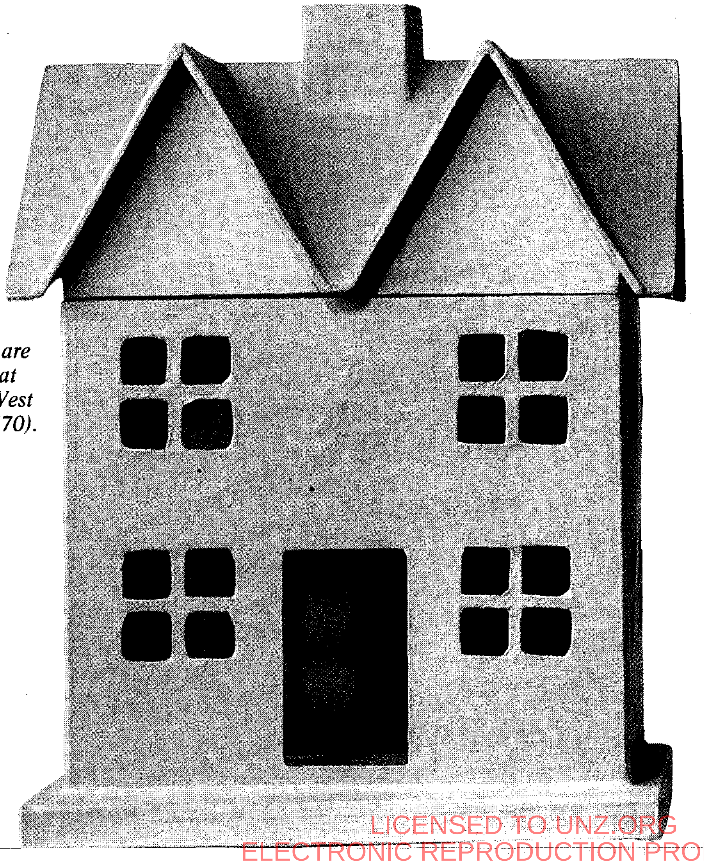
Log-cabin birdhouse is $195 at Wolfman-Gold & Good Company (116 Greene Street, 431-1888).

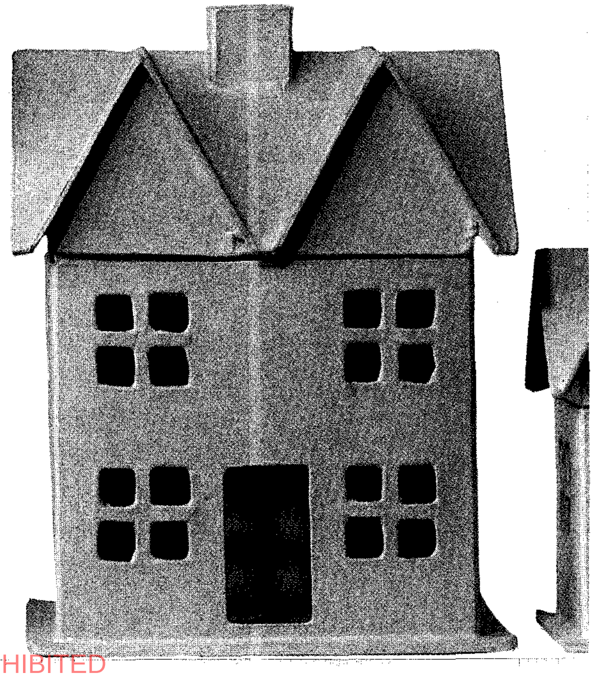


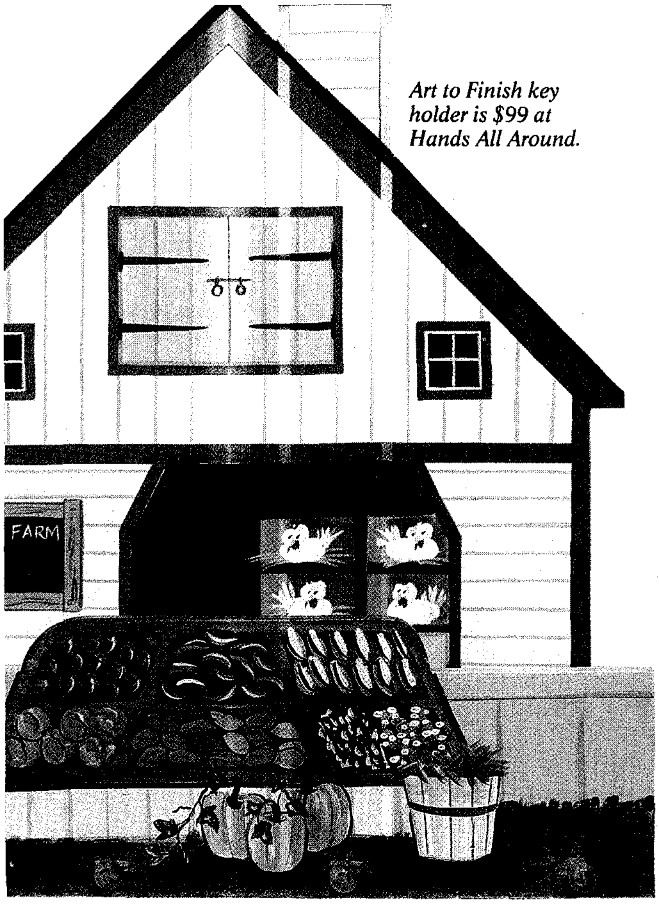
Tiny gingerbread brownstone is $10 at Soutine (104 West 70th Street, 496-1450).

essentially homey

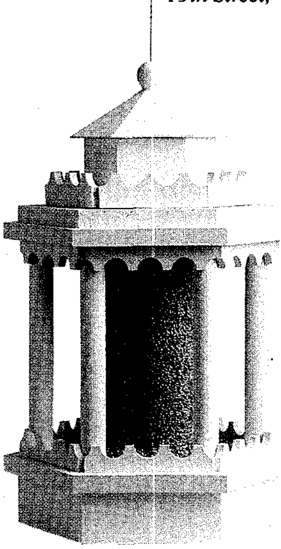
Craft-paper houses are $12, $15, and $18 at Kate's Paperie (8 West 13th Street, 633-0570).



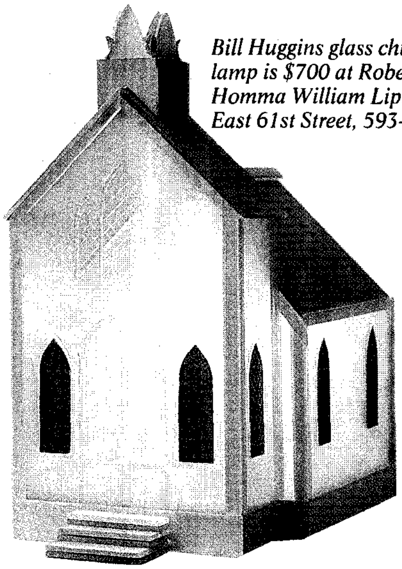




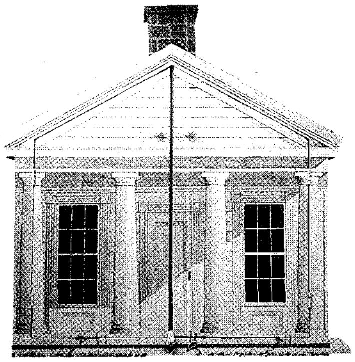
Art to Finish key holder is $99 at Hands All Around.



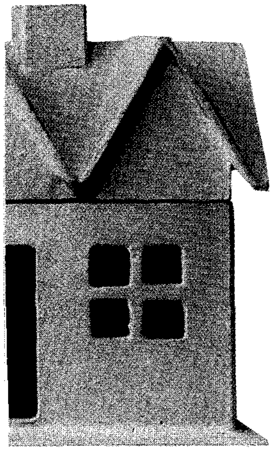
Wooden gazebo bird feeder is $110 at ABC Carpet & Home (888 Broadway, at 19th Street, 473-3000).

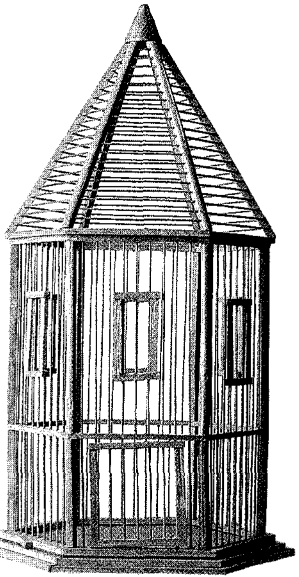


Bill Huggins glass church lamp is $700 at Robert Homma William Lipton (27 East 61st Street, 593-4341).

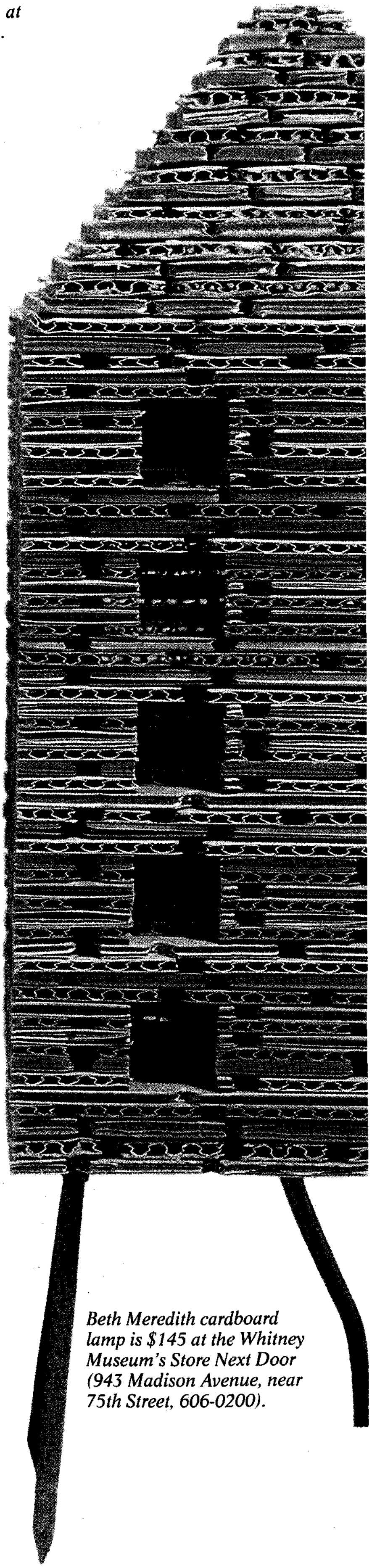


Toad Hall 32-inch-high hand-painted wooden cabinet on table (table not shown) is $1,895 at ABC Carpet & Home.



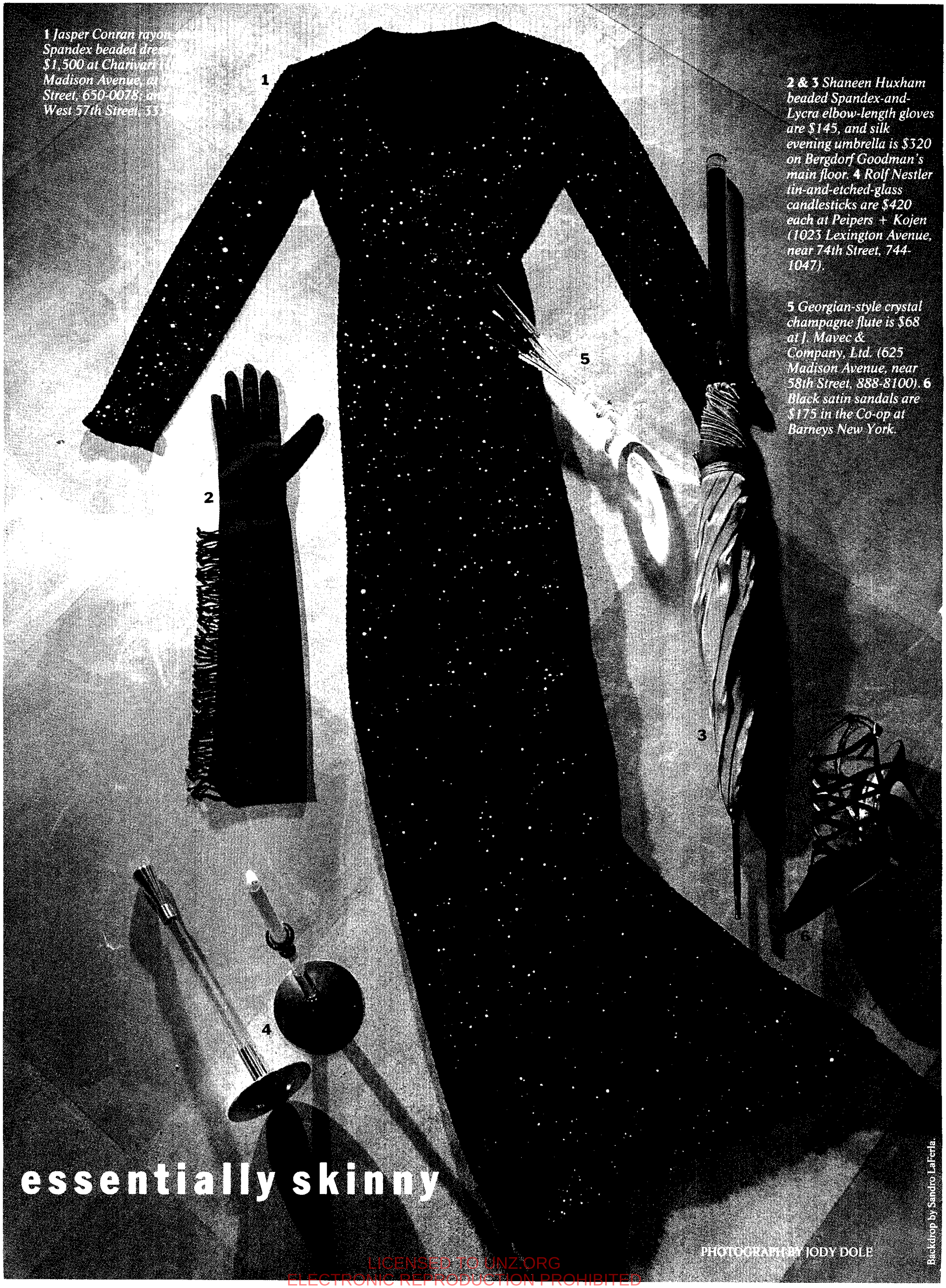


Wooden birdcage is $65 at Portico (379 West Broadway, near Broome Street, 941-7800).



Beth Meredith cardboard lamp is $145 at the Whitney Museum's Store Next Door (943 Madison Avenue, near 75th Street, 606-0200).

PHOTOGRAPHED BY KARI HAAVISTO



essentially skinny

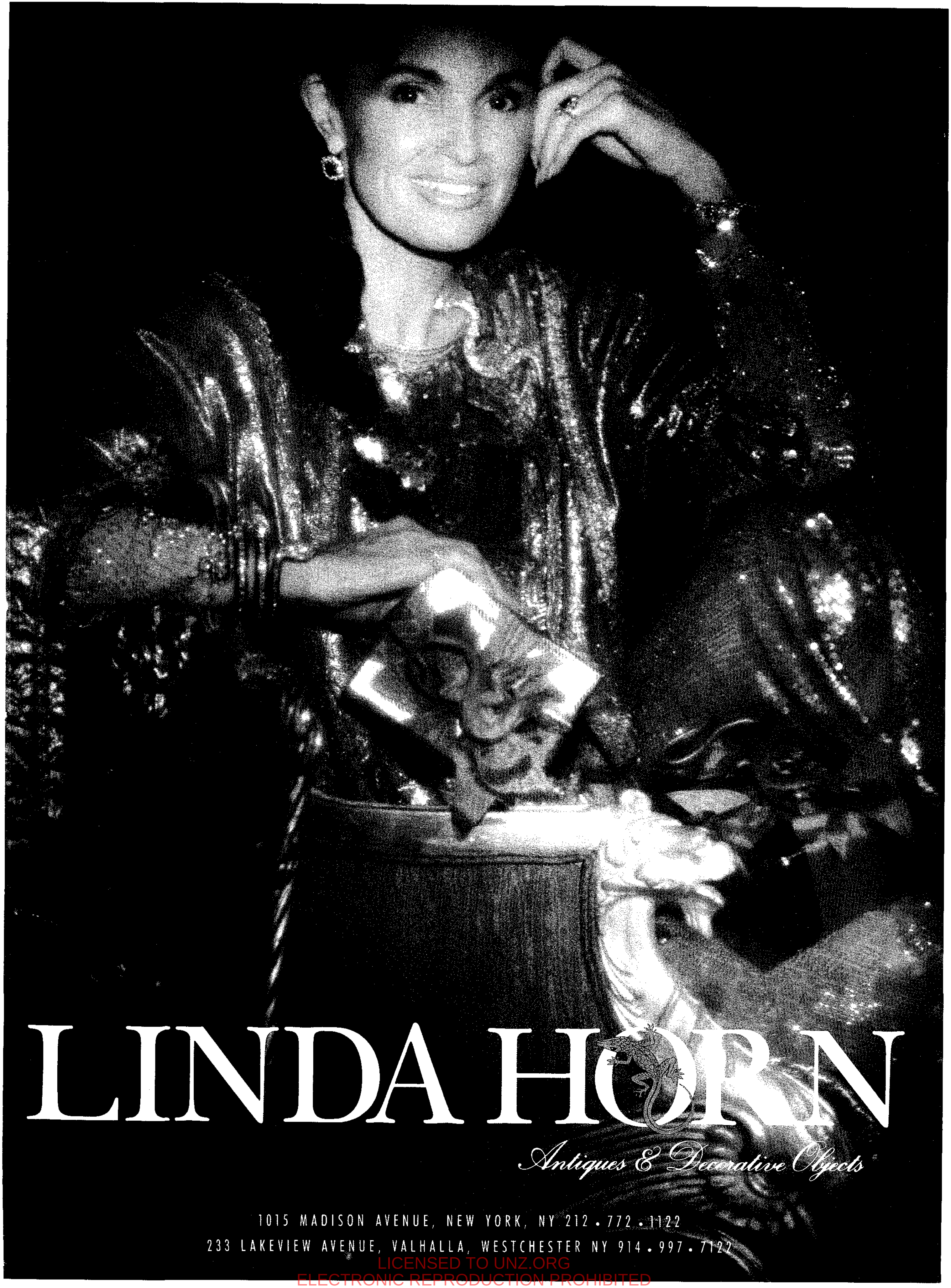
1 *Jasper Conran rayon*
Spandex beaded dre
$1,500 at Charivari (
Madison Avenue, at
Street, 650-0078; an
West 57th Street, 33

2 & 3 *Shaneen Huxham beaded Spandex-and-Lycra elbow-length gloves are $145, and silk evening umbrella is $320 on Bergdorf Goodman's main floor.* **4** *Rolf Nestler tin-and-etched-glass candlesticks are $420 each at Peipers + Kojen (1023 Lexington Avenue, near 74th Street, 744-1047).*

5 *Georgian-style crystal champagne flute is $68 at J. Mavec & Company, Ltd. (625 Madison Avenue, near 58th Street, 888-8100).* **6** *Black satin sandals are $175 in the Co-op at Barneys New York.*

PHOTOGRAPH BY JODY DOLE

Backdrop by Sandro LaFerla.



LINDA HORN

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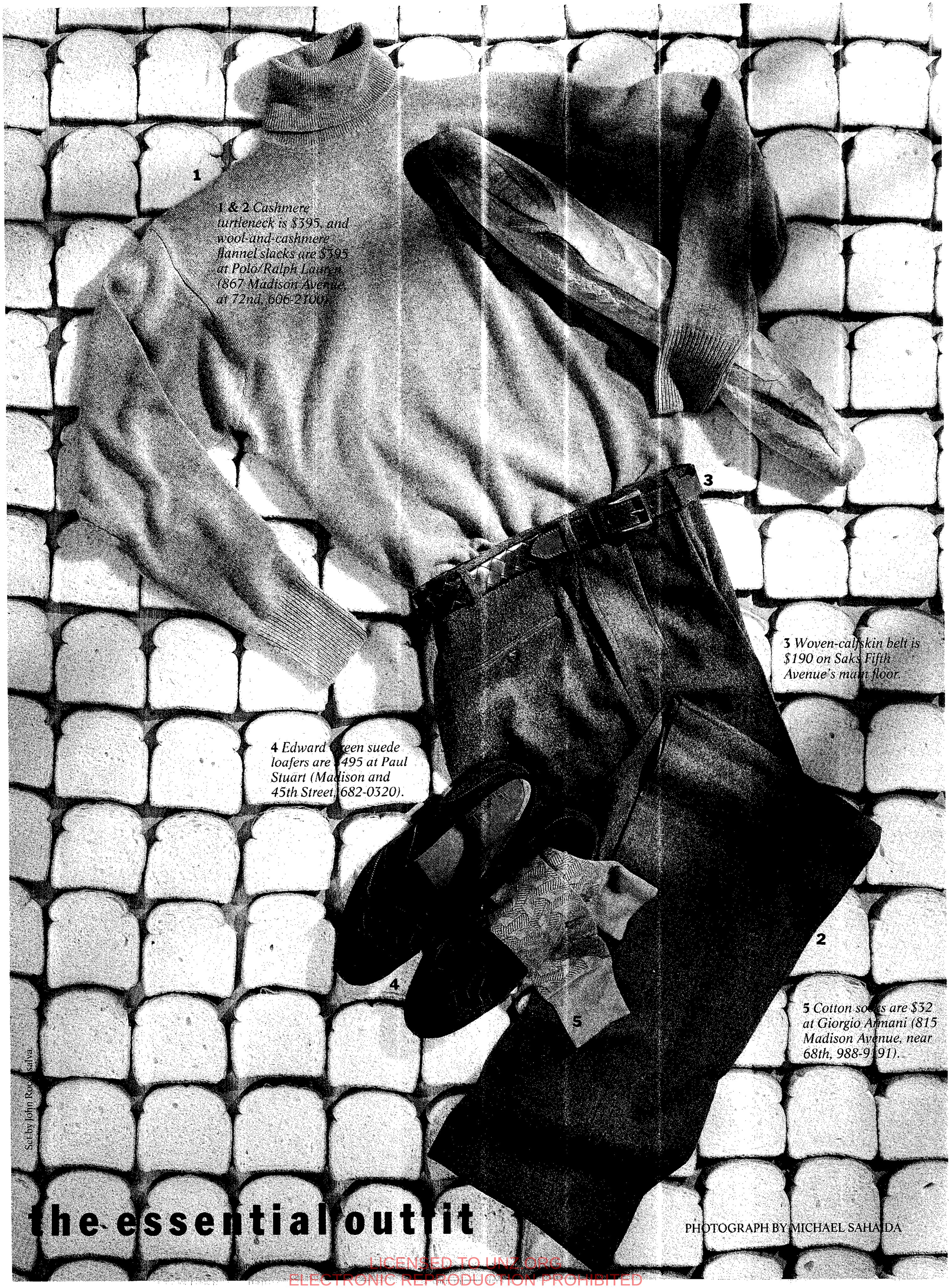

1 & 2 *Cashmere turtleneck is $395, and wool-and-cashmere flannel slacks are $395 at Polo/Ralph Lauren (867 Madison Avenue, at 72nd, 606-2100).*

3 *Woven-calfskin belt is $190 on Saks Fifth Avenue's main floor.*

4 *Edward Green suede loafers are $495 at Paul Stuart (Madison and 45th Street, 682-0320).*

5 *Cotton socks are $32 at Giorgio Armani (815 Madison Avenue, near 68th, 988-9191).*

Set by John Rocco Salva

the essential outfit

PHOTOGRAPH BY MICHAEL SAHAIDA

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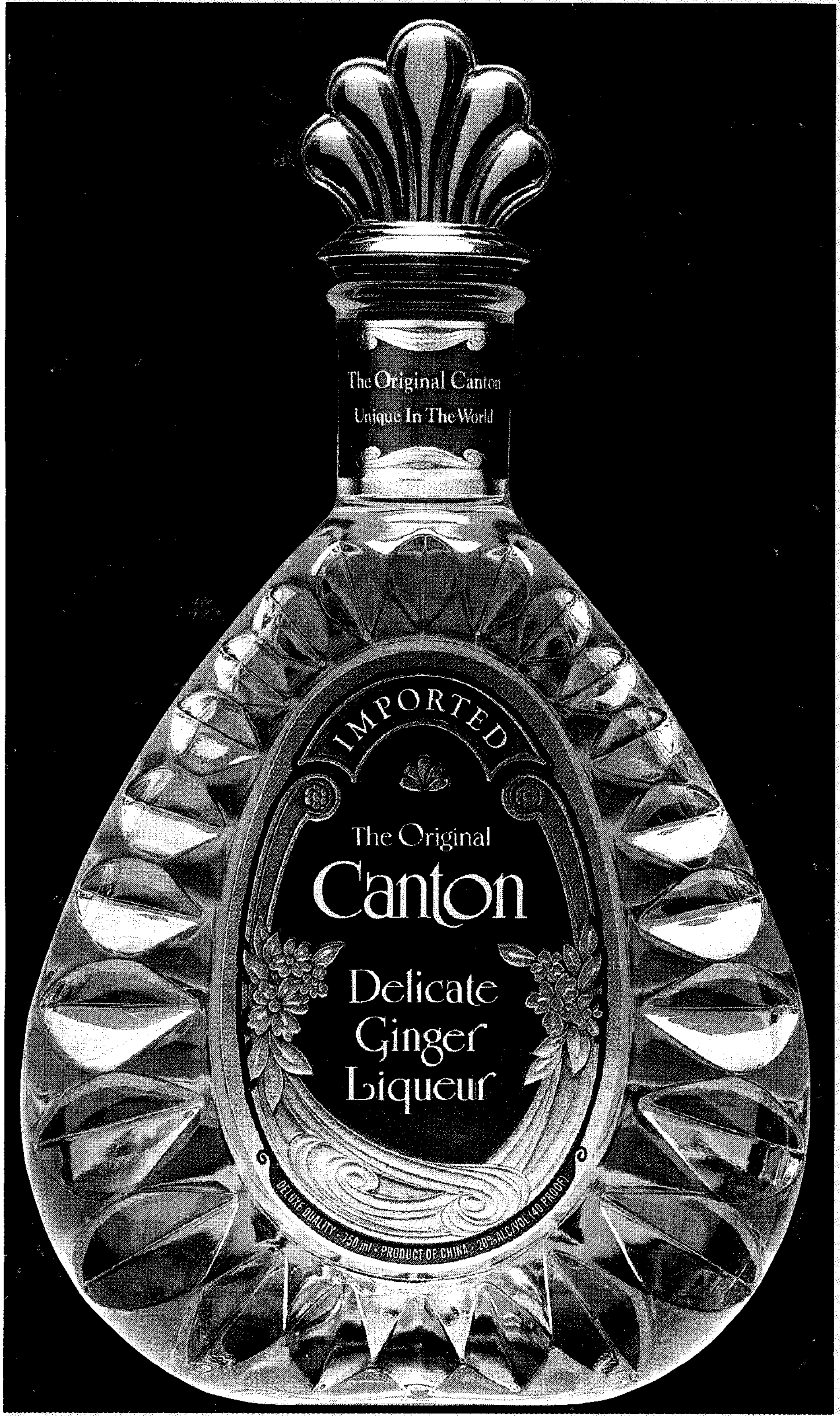
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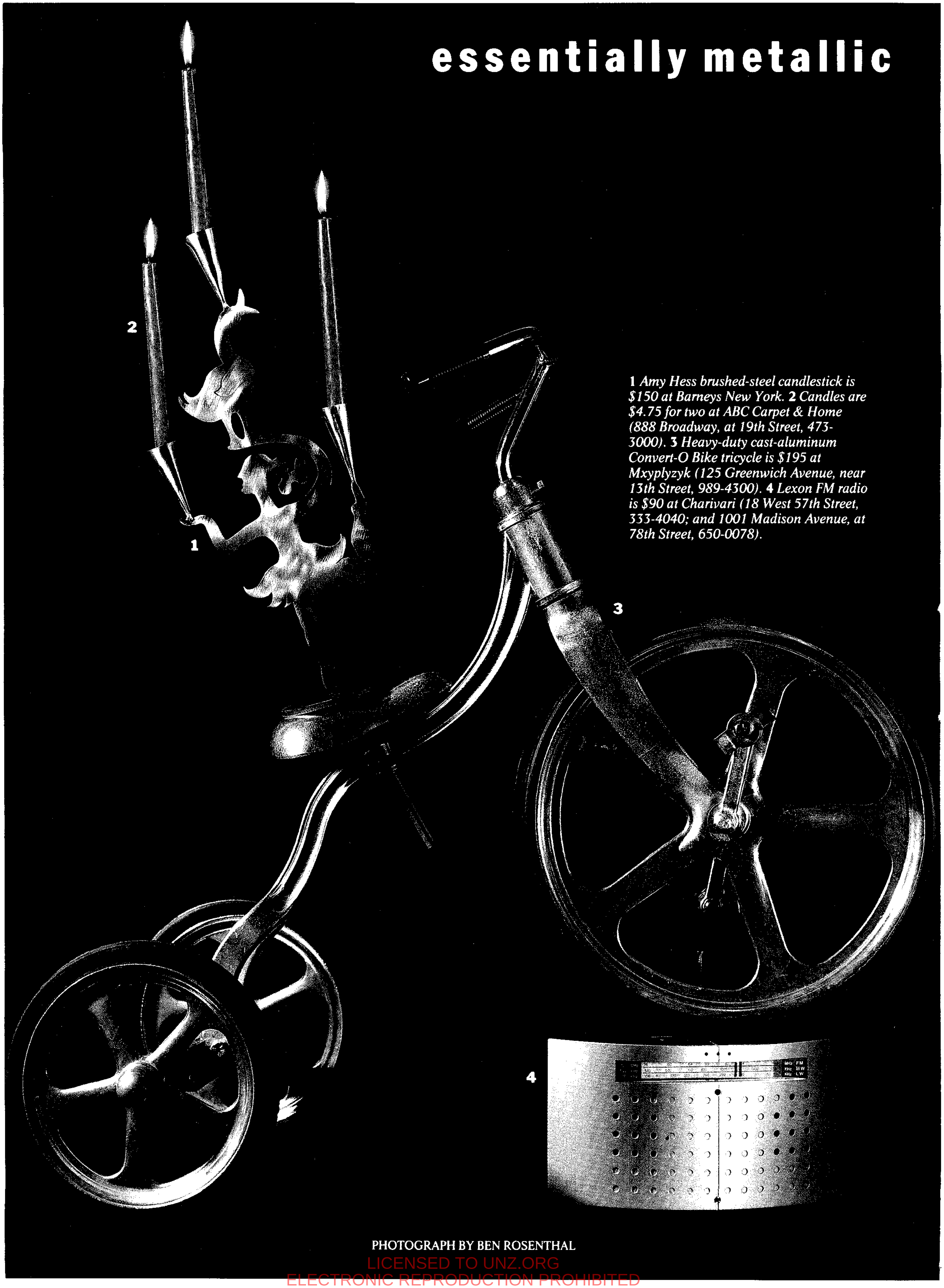
essentially metallic



1 *Amy Hess brushed-steel candlestick is $150 at Barneys New York.* **2** *Candles are $4.75 for two at ABC Carpet & Home (888 Broadway, at 19th Street, 473-3000).* **3** *Heavy-duty cast-aluminum Convert-O Bike tricycle is $195 at Mxyplyzyk (125 Greenwich Avenue, near 13th Street, 989-4300).* **4** *Lexon FM radio is $90 at Charivari (18 West 57th Street, 333-4040; and 1001 Madison Avenue, at 78th Street, 650-0078).*

PHOTOGRAPH BY BEN ROSENTHAL

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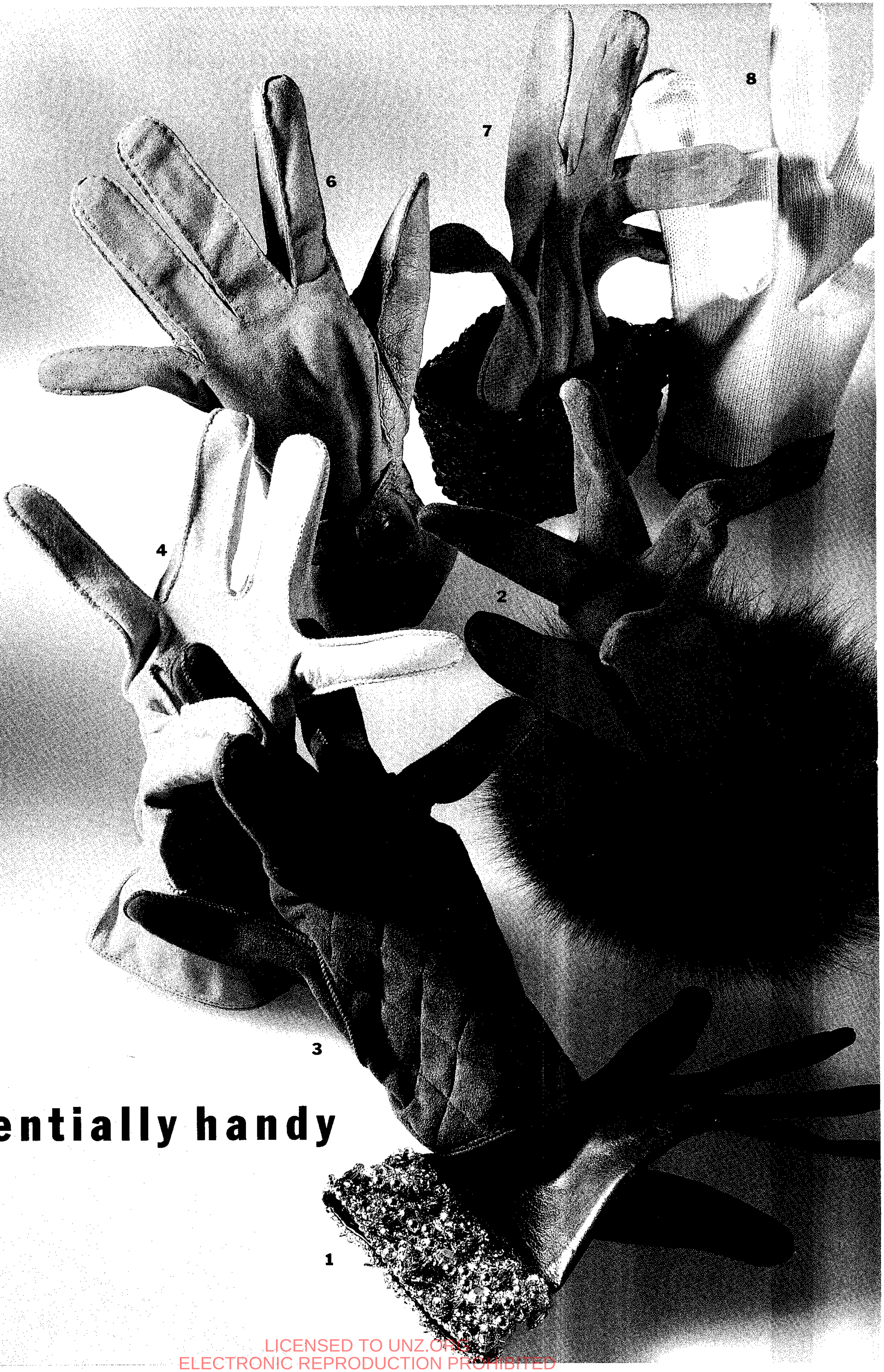
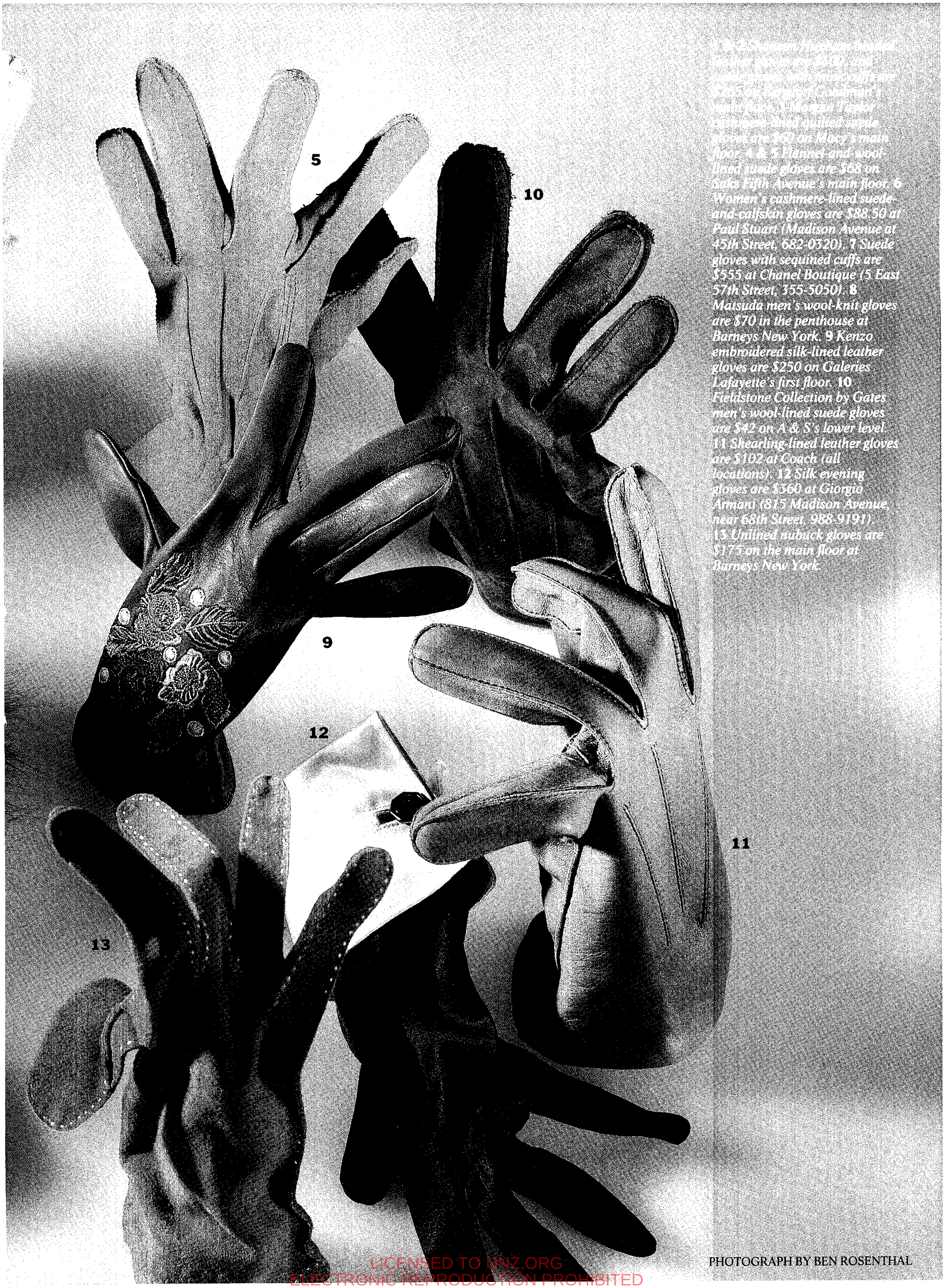
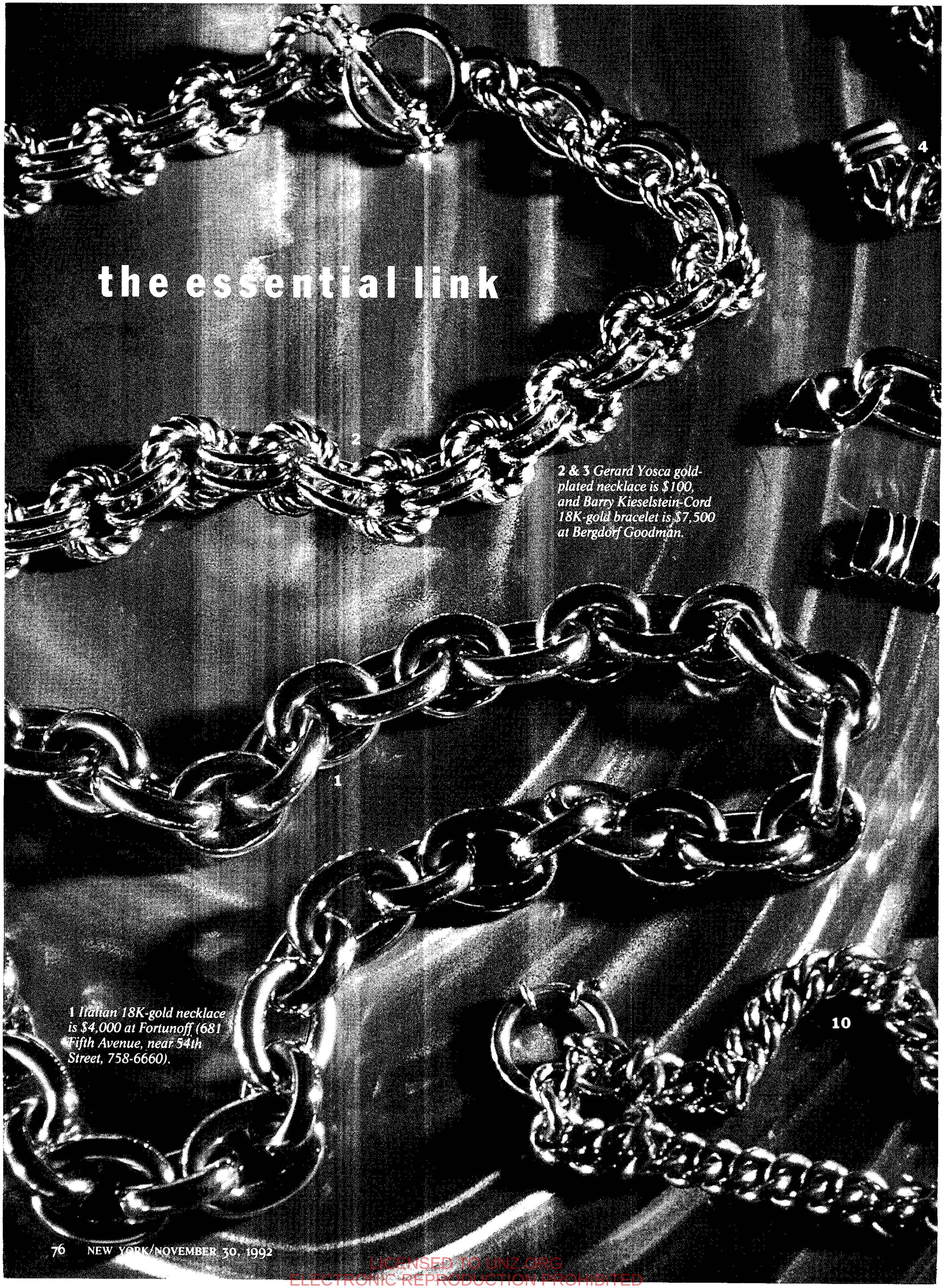


essentially handy



1 & 2 Suzanne Heyman beaded leather gloves are $800, and suede gloves with satin cuffs are $765 on Bergdorf Goodman's main floor. 3 Morgan Taylor cashmere-lined quilted suede gloves are $60 on Macy's main floor. 4 & 5 Flannel-and wool-lined suede gloves are $68 on Saks Fifth Avenue's main floor. **6** Women's cashmere-lined suede-and-calfskin gloves are $88.50 at Paul Stuart (Madison Avenue at 45th Street, 682-0320). **7** Suede gloves with sequined cuffs are $555 at Chanel Boutique (5 East 57th Street, 355-5050). **8** Matsuda men's wool-knit gloves are $70 in the penthouse at Barneys New York. **9** Kenzo embroidered silk-lined leather gloves are $250 on Galeries Lafayette's first floor. **10** Fieldstone Collection by Gates men's wool-lined suede gloves are $42 on A & S's lower level. **11** Shearling-lined leather gloves are $102 at Coach (all locations). **12** Silk evening gloves are $360 at Giorgio Armani (815 Madison Avenue, near 68th Street, 988-9191). **13** Unlined nubuck gloves are $175 on the main floor at Barneys New York.

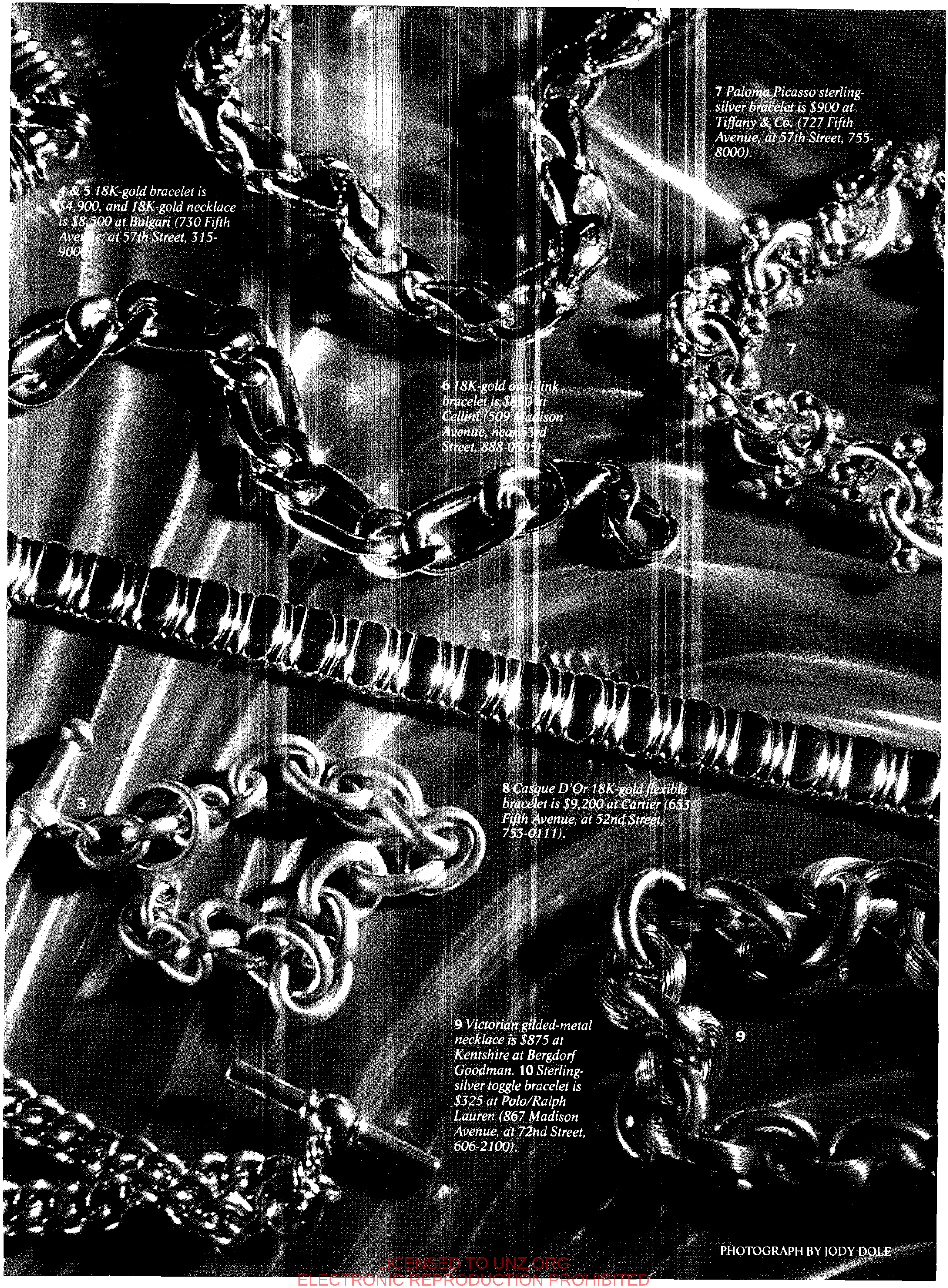
PHOTOGRAPH BY BEN ROSENTHAL



the essential link

2 & 3 *Gerard Yosca gold-plated necklace is $100, and Barry Kieselstein-Cord 18K-gold bracelet is $7,500 at Bergdorf Goodman.*

1 *Italian 18K-gold necklace is $4,000 at Fortunoff (681 Fifth Avenue, near 54th Street, 758-6660).*



4 & 5 *18K-gold bracelet is $4,900, and 18K-gold necklace is $8,500 at Bulgari (730 Fifth Avenue, at 57th Street, 315-9000).*

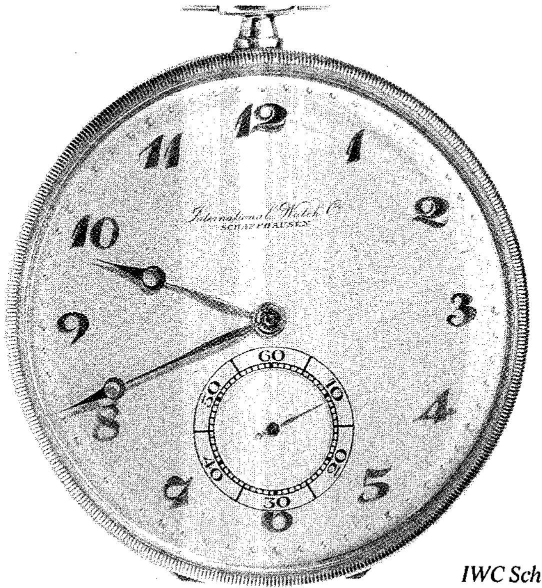
7 *Paloma Picasso sterling-silver bracelet is $900 at Tiffany & Co. (727 Fifth Avenue, at 57th Street, 755-8000).*

6 *18K-gold oval-link bracelet is $850 at Cellini (509 Madison Avenue, near 53rd Street, 888-0505).*

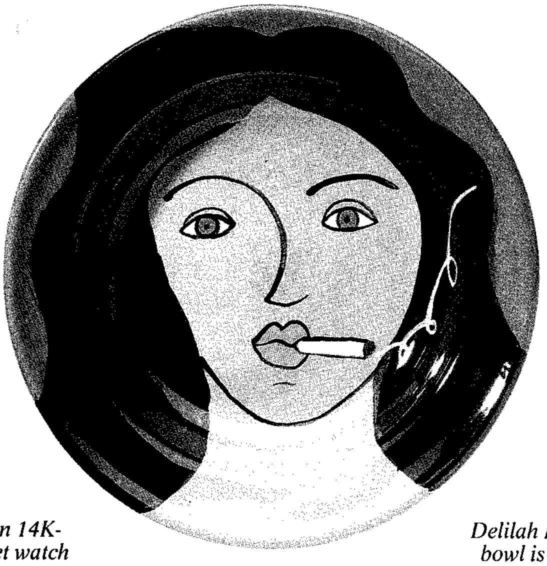
8 *Casque D'Or 18K-gold flexible bracelet is $9,200 at Cartier (653 Fifth Avenue, at 52nd Street, 753-0111).*

9 *Victorian gilded-metal necklace is $875 at Kentshire at Bergdorf Goodman.* **10** *Sterling-silver toggle bracelet is $325 at Polo/Ralph Lauren (867 Madison Avenue, at 72nd Street, 606-2100).*

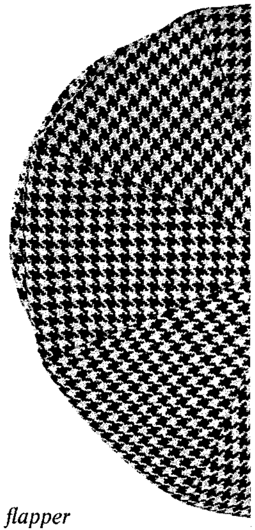
PHOTOGRAPH BY JODY DOLE

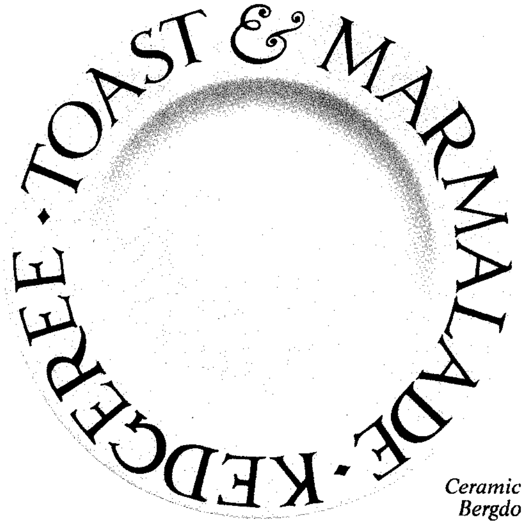

International Watch Co
SCHAFFHAUSEN

IWC Schaffhausen 14K-gold vintage pocket watch is $2,700 at Tourneau (500 Madison Avenue, at 52nd Street, 758-6098).

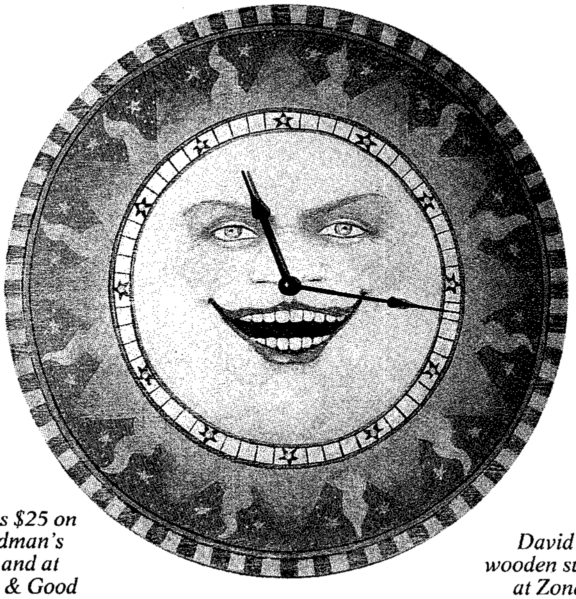


Delilah Pottery flapper bowl is $42 at Leslie Howard Alternative Art Source (3 Charles Street, 989-3801).

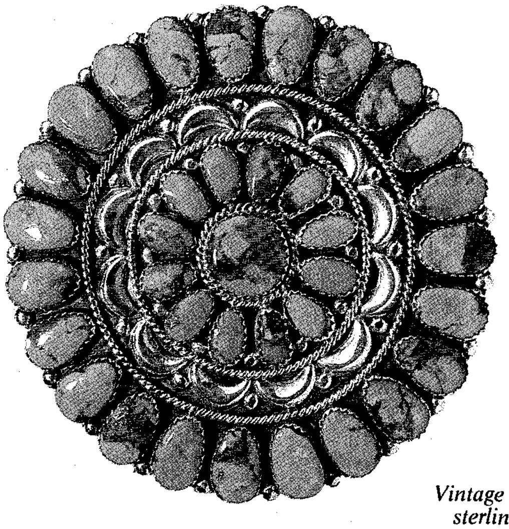



TOAST & MARMALADE · KEDGEREE ·

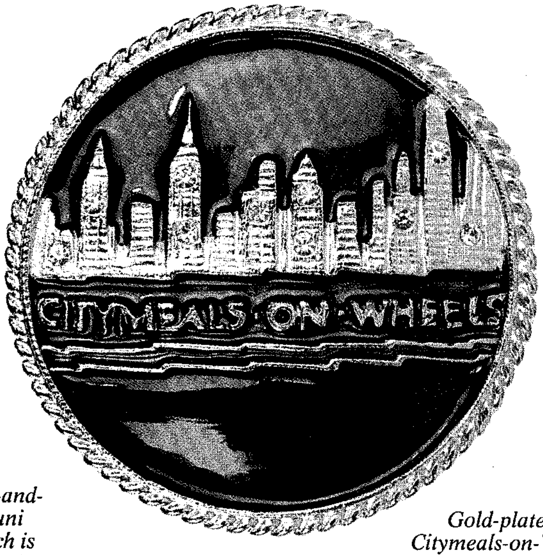
Ceramic plate is $25 on Bergdorf Goodman's seventh floor and at Wolfman-Gold & Good Company (116 Greene Street, 431-1888).



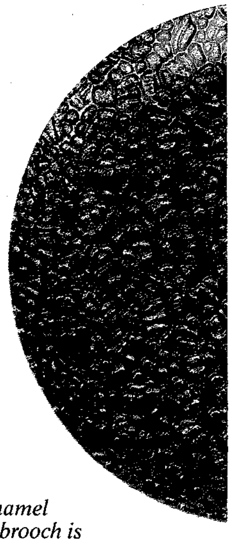
David Comerchero wooden sun clock is $425 at Zona (97 Greene Street, 925-6750).



Vintage turquoise-and-sterling-silver Zuni needlepoint brooch is $325 at David Saity, Inc. (48 East 57th Street, 223-8125; and Trump Tower, 725 Fifth Avenue, near 56th Street, 308-6570).

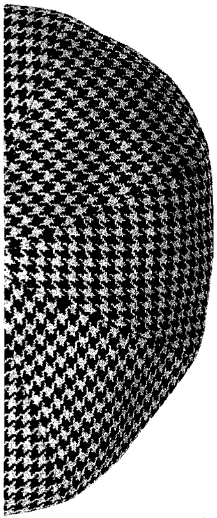

CITYMEALS ON WHEELS

Gold-plate-and-enamel Citymeals-on-Wheels brooch is $50; the money provides ten meals for the elderly (687-1234; ask for the special-events department).

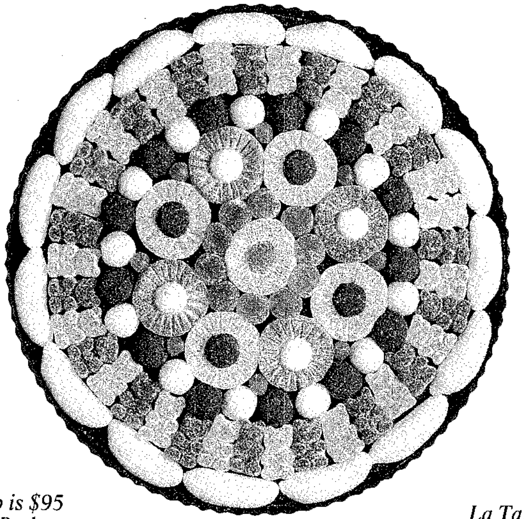


PHOTOGRAPHED BY KARI HAAVISTO

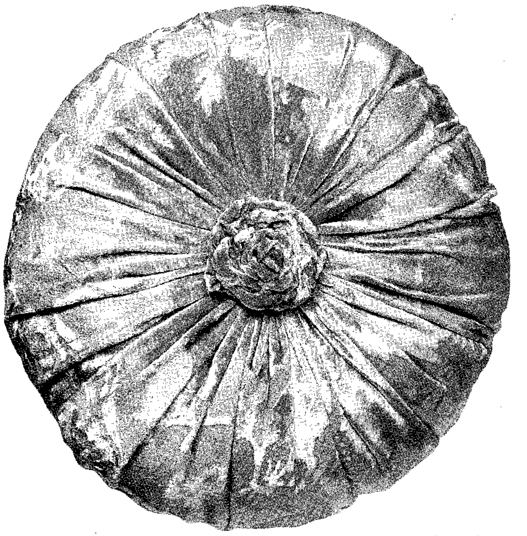
essentially round



Scottish wool cap is $95 at Sulka (430 Park Avenue, at 55th Street, 980-5200).

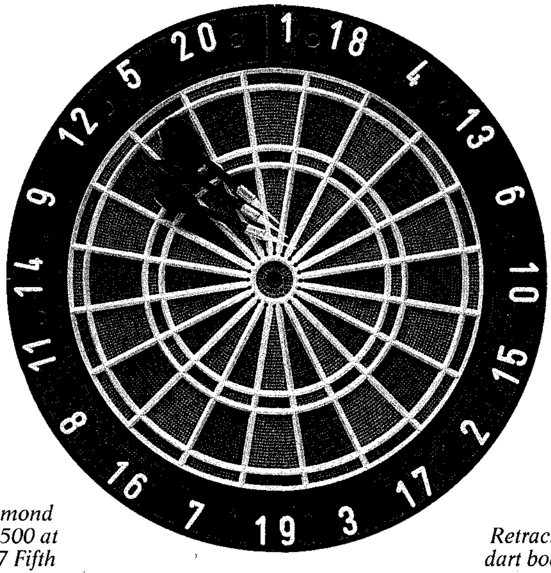


La Tarte aux BonBons fruit candy is $21.50 at Galeries Lafayette.

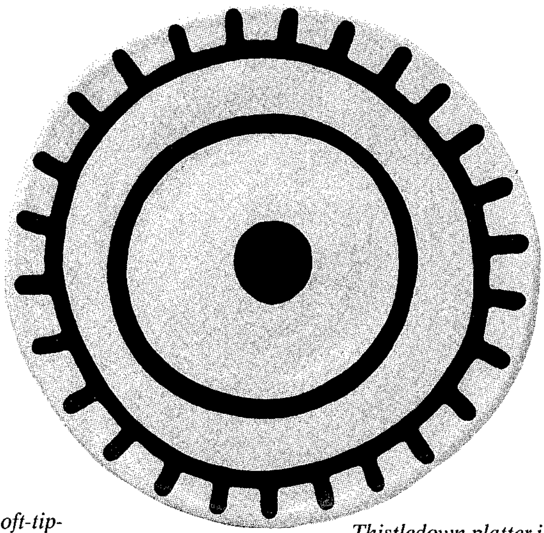


Venetian hand-painted velvet pillow is $225 at ABC Carpet & Home (888 Broadway, at 19th Street, 473-3000).

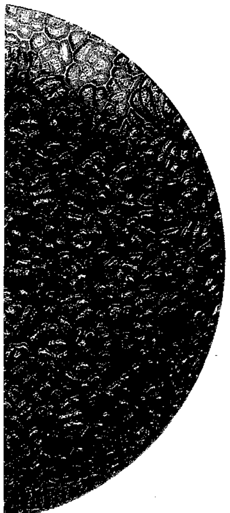
Platinum-and-diamond swirl brooch is $7,500 at Tiffany & Co. (727 Fifth Avenue, at 57th Street, 755-8000).



Retractor Pro soft-tip-dart board is $49.95 at DMI Darts (150 West 26th Street, 366-6981).



Thistledown platter is $50 at Leslie Howard Alternative Art Source.

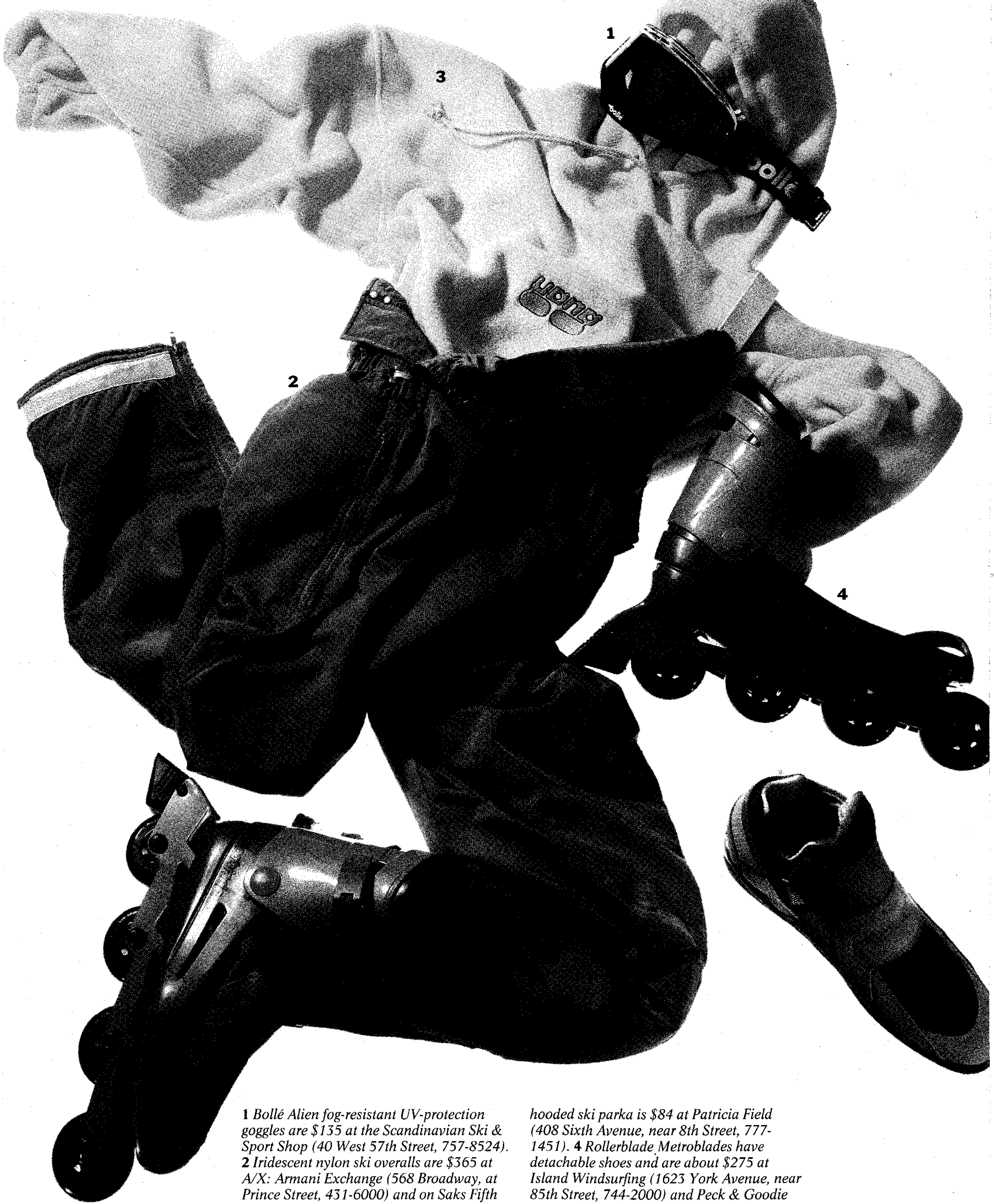


Sixties glass plate is $35 at Romeo Gigli Spazio (21 East 69th Street, 744-9121).

English hand-painted platter is $150 at ABC Carpet & Home (888 Broadway, at 19th Street, 473-3000).

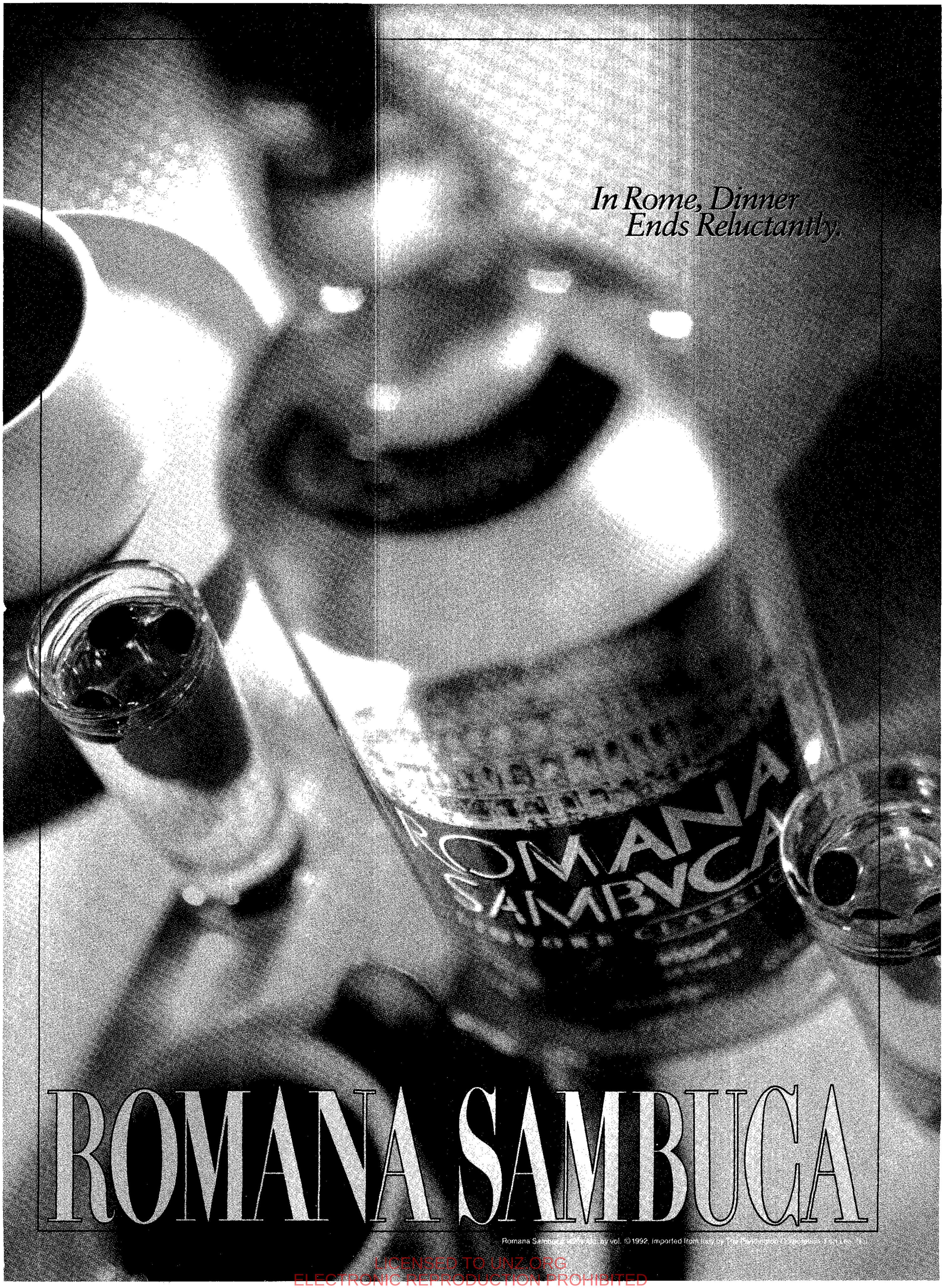
Chris Graziano fused-glass-and-concrete sphere is $150 at Archetype Gallery (115 Mercer Street, 334-0100).

the essential athlete



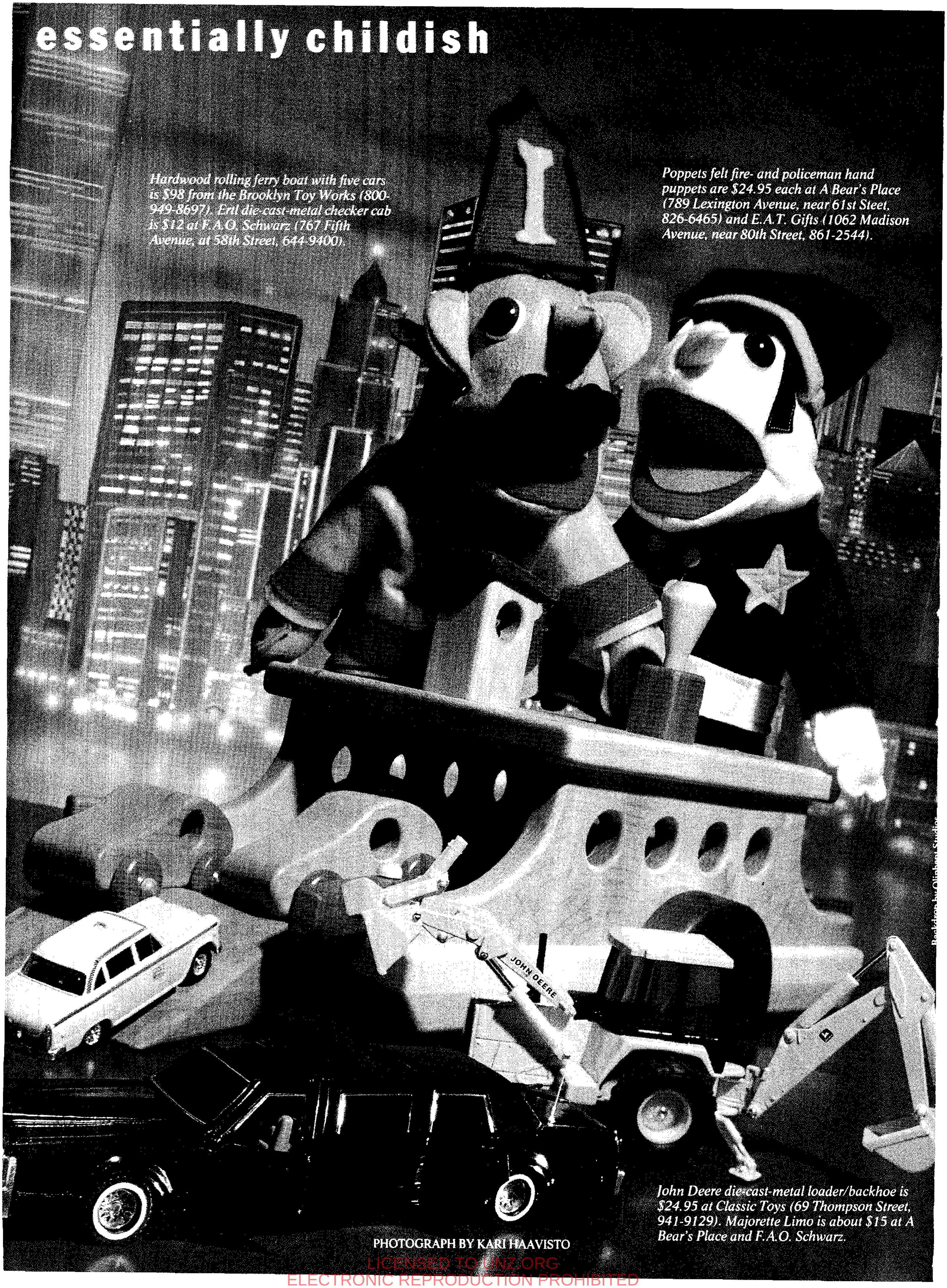
1 *Bollé Alien fog-resistant UV-protection goggles are $135 at the Scandinavian Ski & Sport Shop (40 West 57th Street, 757-8524).* **2** *Iridescent nylon ski overalls are $365 at A/X: Armani Exchange (568 Broadway, at Prince Street, 431-6000) and on Saks Fifth Avenue's second floor.* **3** *Yang cotton-fleece hooded ski parka is $84 at Patricia Field (408 Sixth Avenue, near 8th Street, 777-1451).* **4** *Rollerblade Metroblades have detachable shoes and are about $275 at Island Windsurfing (1623 York Avenue, near 85th Street, 744-2000) and Peck & Goodie (203 West 58th Street, 757-5121).*

PHOTOGRAPH BY LES JÖRGENSEN


In Rome, Dinner
Ends Reluctantly.
ROMANA SAMBUCA
ROMANA SAMBUCA

Romana Sambuca [illegible] Alc. by vol. ©1992. Imported from Italy by The Paddington Corporation, Fort Lee, N.J.

essentially childish



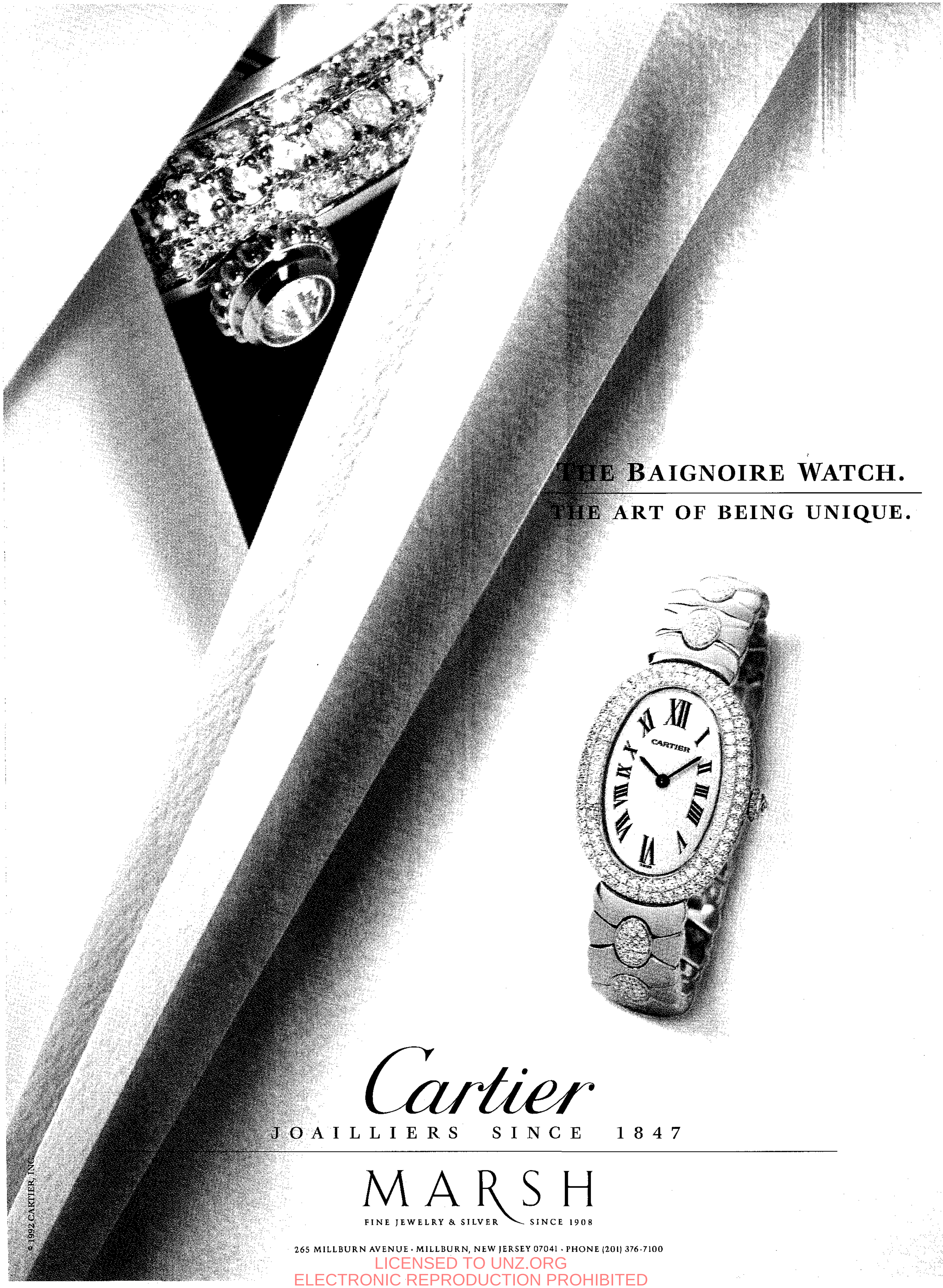
Hardwood rolling ferry boat with five cars is $98 from the Brooklyn Toy Works (800-949-8697). Ertl die-cast-metal checker cab is $12 at F.A.O. Schwarz (767 Fifth Avenue, at 58th Street, 644-9400).

Poppets felt fire- and policeman hand puppets are $24.95 each at A Bear's Place (789 Lexington Avenue, near 61st Steet, 826-6465) and E.A.T. Gifts (1062 Madison Avenue, near 80th Street, 861-2544).

John Deere die-cast-metal loader/backhoe is $24.95 at Classic Toys (69 Thompson Street, 941-9129). Majorette Limo is about $15 at A Bear's Place and F.A.O. Schwarz.

PHOTOGRAPH BY KARI HAAVISTO

Backdrop by Oliphant Studios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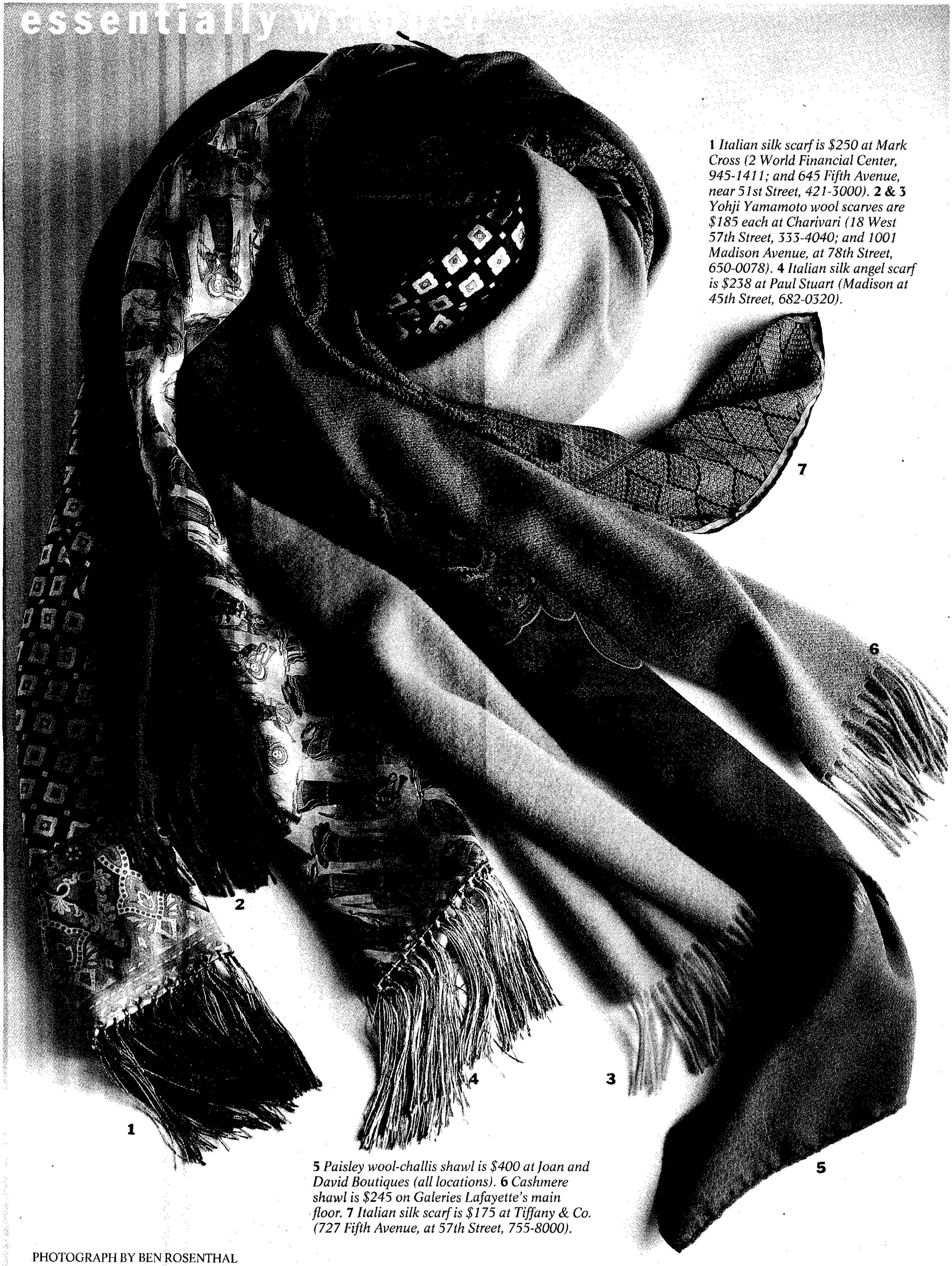

1 *Italian silk scarf is $250 at Mark Cross (2 World Financial Center, 945-1411; and 645 Fifth Avenue, near 51st Street, 421-3000).* **2 & 3** *Yohji Yamamoto wool scarves are $185 each at Charivari (18 West 57th Street, 333-4040; and 1001 Madison Avenue, at 78th Street, 650-0078).* **4** *Italian silk angel scarf is $238 at Paul Stuart (Madison at 45th Street, 682-0320).*

5 *Paisley wool-challis shawl is $400 at Joan and David Boutiques (all locations).* **6** *Cashmere shawl is $245 on Galeries Lafayette's main floor.* **7** *Italian silk scarf is $175 at Tiffany & Co. (727 Fifth Avenue, at 57th Street, 755-8000).*

PHOTOGRAPH BY BEN ROSENTHAL

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–Kenneth Cole

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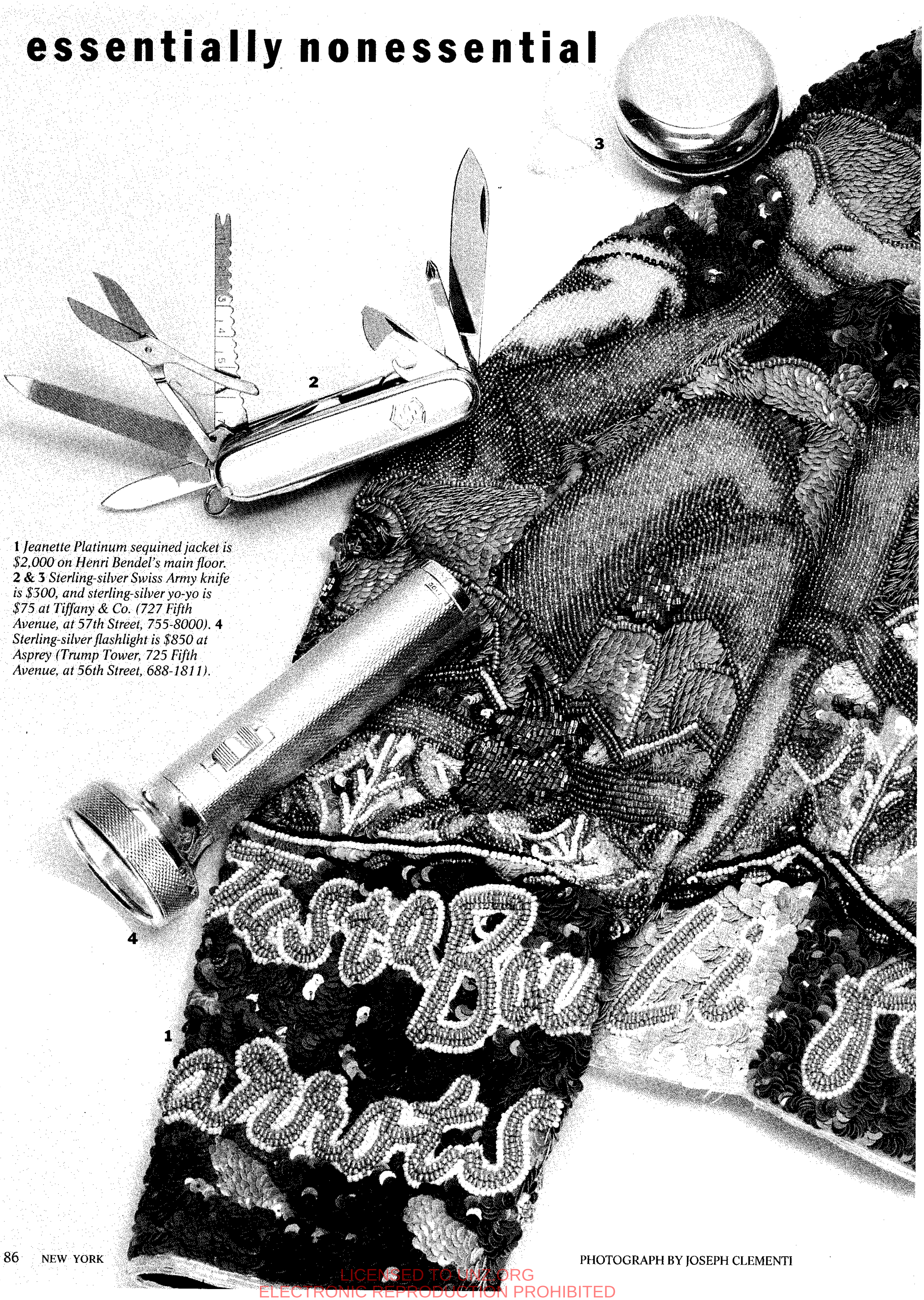
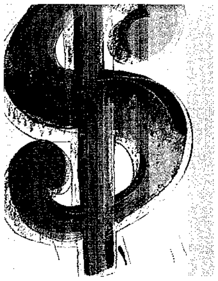


1 *Jeanette Platinum sequined jacket is $2,000 on Henri Bendel's main floor.* **2 & 3** *Sterling-silver Swiss Army knife is $300, and sterling-silver yo-yo is $75 at Tiffany & Co. (727 Fifth Avenue, at 57th Street, 755-8000).* **4** *Sterling-silver flashlight is $850 at Asprey (Trump Tower, 725 Fifth Avenue, at 56th Street, 688-1811).*

PHOTOGRAPH BY JOSEPH CLEMENTI



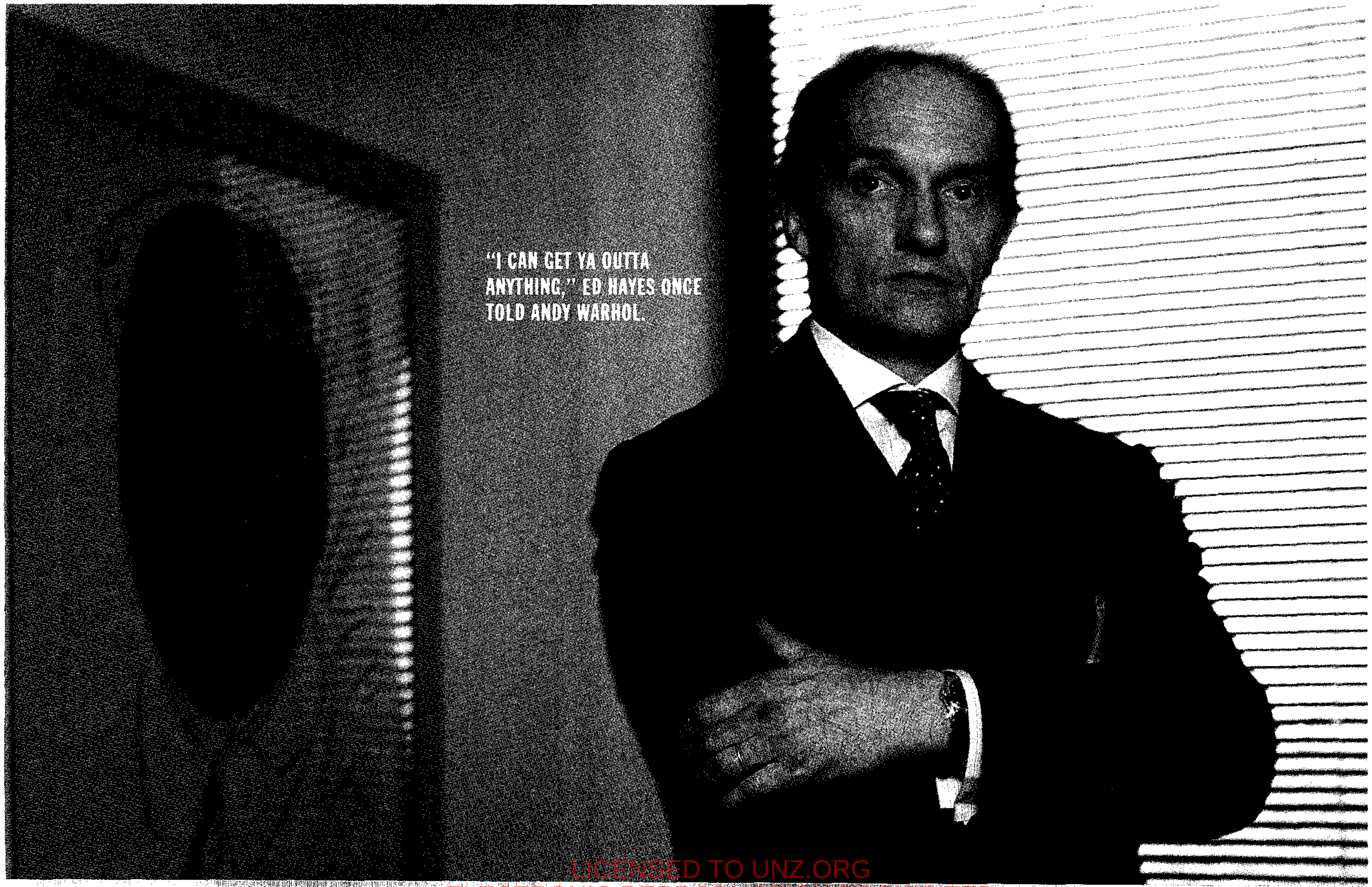
Andy's magic money machine

Who's Getting Rich From Warhol's Estate?

By Christopher Byron

THERE IS A WAREHOUSE ON WOOSTER STREET DOWN in SoHo that is owned by a man named Larry Gagosian. This warehouse once stored fuel-oil trucks, but now it displays art, and on a Saturday afternoon a week ago, close to 800 people filed through the gallery gaping at what was hanging from its walls: some 50 pieces by the late, great Andy Warhol. They ranged from paintings barely bigger than a business letter to murals so huge they could block traffic on a Manhattan street. The prices were larger than life, too—from $20,000 for letter-size paintings of magazine ads to $650,000 for a ten-by-twenty-foot horizontal mural of a pair of Converse sneakers—big enough to cover the side of a bus.

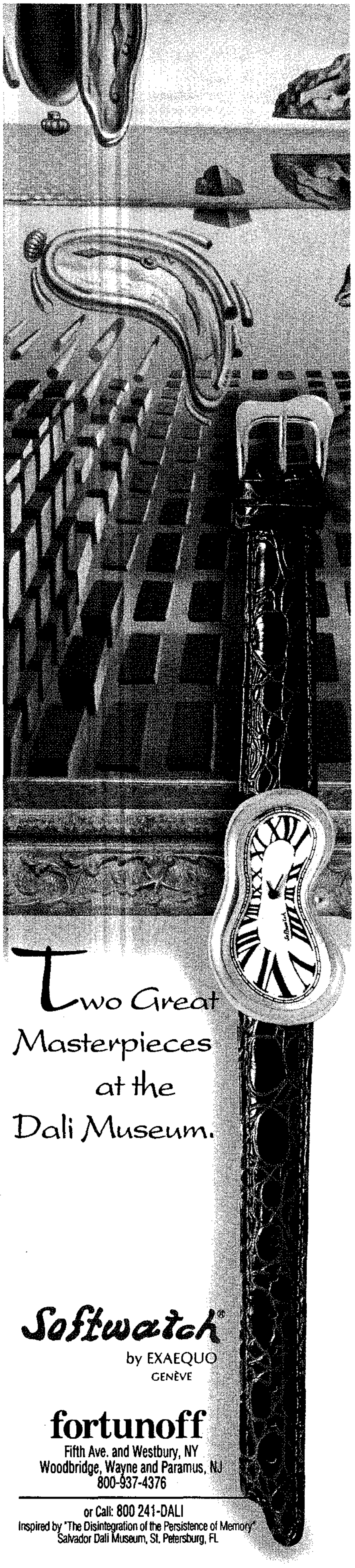
Warhol has been dead now for less than six



"I CAN GET YA OUTTA ANYTHING," ED HAYES ONCE TOLD ANDY WARHOL.

Photographs: left, Peter Freed; right, Robin Platzer/Twin Images; top, © 1992 the Andy Warhol Foundation for the Visual Arts.

WARHOL'S ESTATE IS WORTH ANYWHERE FROM $90 MILLION TO $600 MILLION AND IS SUPPOSED TO GO ALMOST ENTIRELY TO CHARITY.



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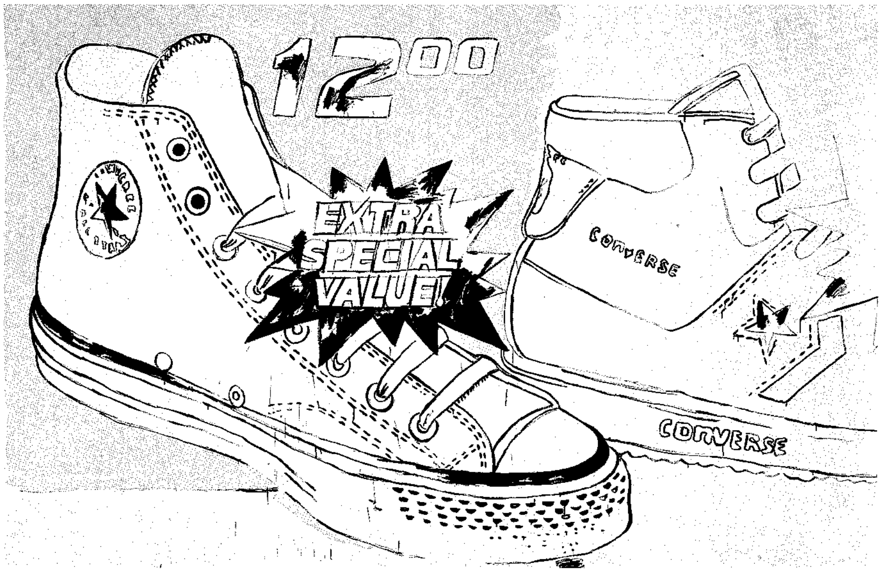
years, but already he seems to belong to another age. Who among us can (or cares to) bring the world up to date on an artist's entourage that is 30 years into history yet somehow seems to define Warhol to this day? Remember "Ultra Violet," a.k.a. Isabelle Dufresne? Or the late Edie Sedgwick? Or Ondine? Or Candy Darling? Or even Valerie Solanas of SCUM (the Society for Cutting Up Men), who shot Warhol three times with a .32-caliber automatic one day in the spring of 1968?

Warhol, of course, survived, and kept going for nearly twenty more years before dying from complications after an operation to remove a gangrenous gallbladder in February 1987. By now, the embalming sensibilities of the art world have already begun dividing his life into "periods." The works on display at the Gagosian Gallery belong to his "late paintings" phase—from roughly 1984 to 1986.



THE SNEAKERS ONCE COST $12. WARHOL'S PAINTING OF THEM COSTS $650,000.

Yet, as is often the case with people whose very life-styles become art of a sort, what goes on offstage can turn out to be the most interesting. And as the swells of the downtown art scene gathered at Gagosian, an absolutely surreal drama was unfolding just out of earshot.

Think of that scene toward the end of *Zorba the Greek* when Madame Hortense, the richest widow in the village, dies at last. Crowlike flocks of black-shawled village women come shrieking into her house to rummage through her belongings and run off with her silk underwear. To hear some people tell the tale, that pretty much sums up what is now taking place with the estate of Andy Warhol.

Complete with lawyers and judges, this offstage drama is now coming to a climax. Much will be known when the latest "draft accounting" of the Warhol estate is filed in Manhattan Surrogate's Court around the first of December. After that may come a settlement, or a trial, or maybe charges from the office of New York State Attorney General Robert Abrams.

If Warhol knew about any of this, he'd be stunned. In his 1975 send-up of self-analysis, *The Philosophy of Andy Warhol (From A to B & Back Again),* he wrote, "The hardest work I ever had to do mentally was go to court and get insulted by a lawyer. You're really on your own when you're up there on the witness stand and your friends can't stand up for you and everything's quiet except for you and the lawyer, and the lawyer's insulting you and you have to let him."

What we have here is an unfolding mix of high drama and low farce, the art world's version of the fight for control of Seward Johnson Jr.'s estate. In this case, as in that one, hypocrisy is masquerading as high-mindedness. Legal and other administrative fees have rocketed past the $40-million mark, with no end in sight except perhaps the prospect of lawyers' heading into Surrogate's Court to make even more money by arguing that too much has been spent on them already.

To begin with, the New York State attorney general's office has filed papers accusing the executor's lawyer in the case—a colorful character named Edward W. Hayes—of fraud and overreaching.

Hayes, in turn, is charging the principal beneficiaries of the estate with a calculated campaign to undermine the market value of Warhol's art in order to wriggle out of paying him fees under a contract that he says entitles him to at least $12 million.

Hayes's enemies contend that the contract he is relying on is, in legalese, "against public policy" and isn't worth the paper it is written on. There is enough ammunition on all sides in this fight to keep the dispute going on for a long time indeed.

Painting © 1992 The Andy Warhol Foundation for the Visual Arts, Inc., courtesy of the Gagosian Gallery.

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VALUED AT ANYWHERE FROM $90 million to $600 million, depending upon whom one talks to, Warhol's estate is huge by any reckoning. It is also, according to Warhol's last will and testament, supposed to go almost entirely to charity—in this case, to a specially created not-for-profit New York State corporation known as the Andy Warhol Foundation for the Visual Arts. The fight, in essence, is over control of the foundation and its assets.

There are three main characters in the quarrel, one of whom entered the proceedings about four years ago as if expecting to make a speech before a Princeton eating club, only to find himself in the middle of a food fight between Jarndyce and Jarndyce. But by far the dominant personality in the fight is Edward W. Hayes, Columbia University School of Law, class of 1972. In the pantheon of Fast Eddies, Eddie Hayes, 45, is the fastest.

When I first encountered Hayes, more than twenty years ago, he was wearing wrinkled, grease-stained chinos and a leather jacket, and he was loitering in a hallway at Columbia Law School, where we were classmates. He hated law school, and since I felt the same way, we got to know each other.

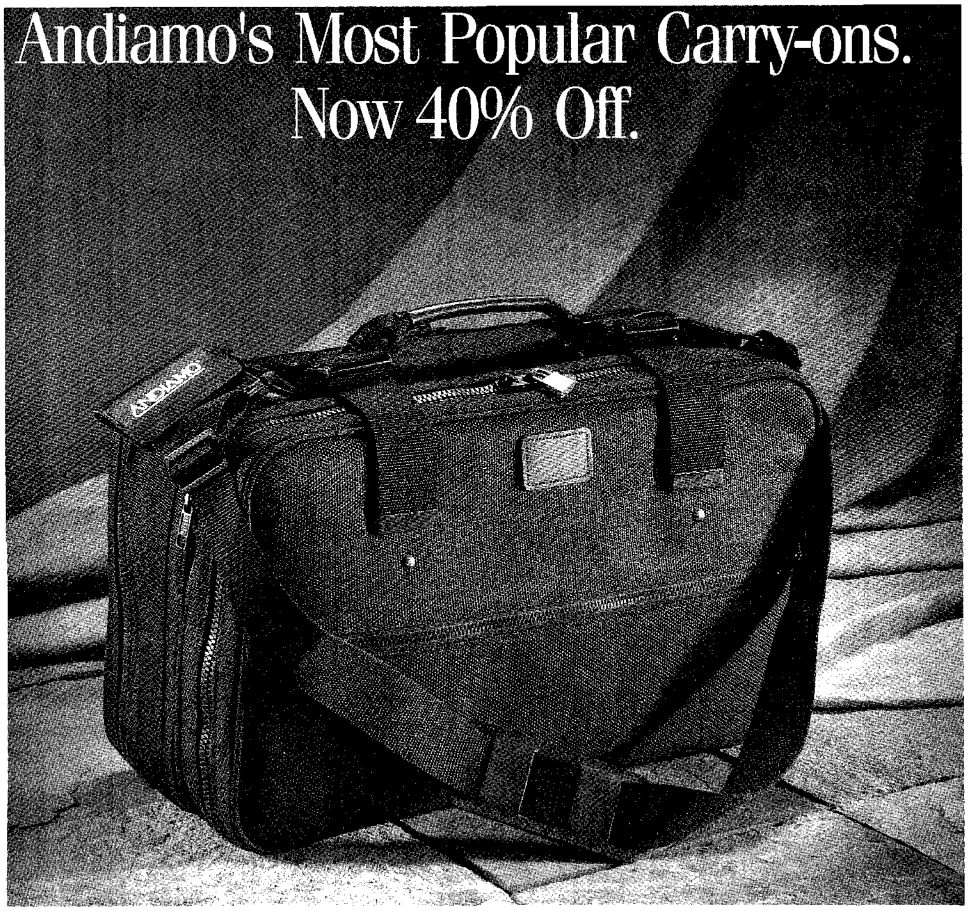
Back then, Eddie looked tough, dressed tough, and sounded tough—not threatening or mean, just tough, like a guy who did push-ups and didn't care who knew. His language was a dead giveaway. He'd tell you something, then finish with the question "Yunnerstan' whad I mean?"

But that was all a long time ago, and when graduation day rolled around, we went our separate ways—he into law and I into journalism. Twenty years passed, the controversy over the Warhol estate erupted, and, like the narrator of the Harry Chapin song, I was cruising the streets in my taxi one day when a ride flagged me down and in stepped Eddie Hayes.

These days, Hayes has even less hair than I do. But he still has that wise-guy style of speech, which some say is an act and others say is simply part of the real Eddie Hayes that he never managed to scrub off.

As for the rest of him, Eddie is now married to a former model, wears custom-made suits and shoes from London, lives in an East Side townhouse that has been featured in *HG,* and spends weekends at a home in Bellport, Long Island—"down the street," as they say—from Si Newhouse of Condé Nast.

Eddie knows everybody, or at least he seems to. By general agreement around town, Eddie was the model for the defense lawyer Tommy Killian in Tom Wolfe's *Bonfire of the Vanities.* And anyone who wants to rent a cassette of *GoodFellas* and fast-forward to the end will



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find Eddie with a walk-on part as a Mafia lawyer—a role he tried out for in return for some legal work he performed on behalf of friends of Robert De Niro, one of the stars of the movie.

In short, Eddie has come a long way from his days at Columbia Law, and in between those two bookends lies the story of much of his life—a story that some in the Andy Warhol Foundation for the Visual Arts say consists largely of his weaseling his way into wealth and fame by exploiting his role as lawyer for the Warhol estate.

Maybe they're right, at least a little. But so what? Because this is New York, and whoever heard of a successful lawyer in this town who was totally, 100 percent weasel-free?

Besides, some of the sniping at Fast Eddie may be nothing more than jealousy, for a quick canter back through the New York social scene in the seventies and early eighties suggests Eddie was in the process of self-levitation already. Like a kind of Madonna in a suit and tie, Eddie Hayes was simply a real-life example of performance art.

EDDIE GREW UP IN ASTORIA, Queens, with a father who drank too much and who would sometimes beat up his mother. Eddie wanted a better life for himself, and he found the way out. Not only was he street-smart but he read a lot and did well in school.

Eddie Hayes had a fabulous, radioactive smile. And that, plus good grades at the University of Virginia, where he became president of the Interfraternity Council, and some good scores on the LSATs, got him into Columbia Law.

Yet Eddie couldn't see himself spending the next 50 years falling asleep over the U.S. Code Annotated or maybe Volume 283 of the *Federal Reporter* 2nd Supplement. So when everyone else in the class of '72 started signing up for interviews with big, prestigious firms like Cravath, Swaine & Moore and Sullivan & Cromwell, Eddie figured that was like asking for a job in the mortuary business. He signed up instead for what amounted to the equivalent of being a Wehrmacht private on the Eastern Front in 1943: He became an assistant district attorney in the homicide division of the South Bronx.

Eddie may not have been so hot at torts and trusts and "Cases and Materials on Corporations." But as a homicide assistant D.A. in the South Bronx, he was Columbia Law School's answer to the Terminator. When Eddie got you in his cross hairs, it was all over. One after another, they went down, case after case—ba-boom, ba-boom.

"Ya gotta understand," says Eddie. "We didn't have time to try every case. We had to plead these guys out or the whole system would break down. I'd tell a

I run to work just as

fast as I run home.

I think that's healthy.

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guy, 'Look, you gotta decide right now. I'll give your client ten, or we go to trial and he's going away for life.' "

After a while, the word got around: If Eddie Hayes gives you a plea deal, take it; otherwise, he'll be like gum on your shoe for the rest of your life.

At the start of the eighties, Eddie Hayes left the D.A.'s office and went into private practice for himself. Most of Eddie's business was criminal-defense work, with some personal-injury stuff thrown in whenever it came his way.

But Eddie had a brother named Steve, who also was a lawyer and also happened to have gone to Columbia Law. Steve dealt with rock stars and entertainers—Bruce Springsteen and the like—and somewhere along the way, Eddie wound up drifting into the orbit of the pop-culture Sun King around whom all of New York's after-hours scene seemed to revolve: Andy Warhol.

There is an entry in Andy Warhol's diary from Monday, September 15, 1980. It describes a birthday party given for an acupuncturist ("Dr. Giller") much favored by Bianca and Marisa and Halston. The entry reads, "It was the pretty people, everyone we knew," then goes on to describe a man Andy had apparently never laid eyes on before: "[a] defense lawyer named Ed Hayes."

The entry continued, "[He] looked like he was from *Laverne and Shirley,* like a plant that people invite to parties to wear funny clothes and jump around and make things 'kooky.' Sort of forties clothes, really crewcut, about twenty-nine. He said, 'I can get ya outta anything.' "

Just how it happened still isn't clear, but Eddie soon became a fixture on the pretty-people scene. "I'll be honest with you," he told me. "I was hungry in those days. I needed clients and I was in good shape, and believe it or not, I wasn't a bad dancer, so I worked the clubs every night. That's kind of how it happened."

Eddie started squiring around a drop-dead blonde named Susie Gilder. He connected up with a painter named Richard Merkin, who also happened be an ultra-natty dresser. Through Merkin, he wound up meeting the superspiffiest dresser of them all, author Tom Wolfe. Soon, not only was Eddie going to parties with his new pals but they were throwing parties for *him*!

IT WAS AT ONE SUCH PARTY, GIVEN BY the writer Taki Theodoracopulos, that Eddie Hayes met the second man in this drama—a Warhol confidant and businessman, Fred Hughes. By some accounts the complete polar opposite of Ed Hayes, Hughes—from various other angles—turns out to be Hayes's virtual mirror image.

Said Fred to Ed after giving him the once-over at this star-crossed meeting at

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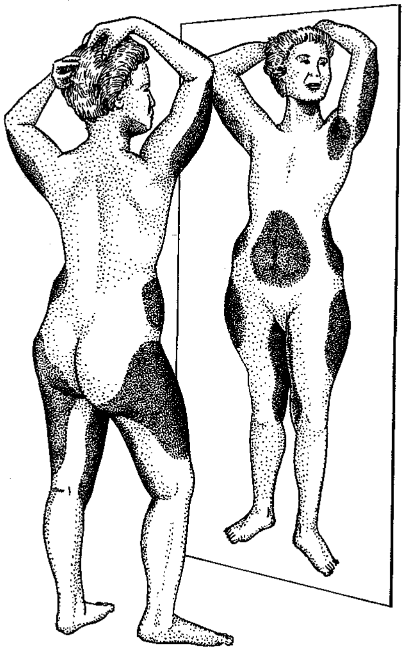
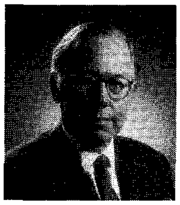


Shaded areas show where it is possible to use liposuction to improve the shape of your body.



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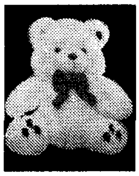

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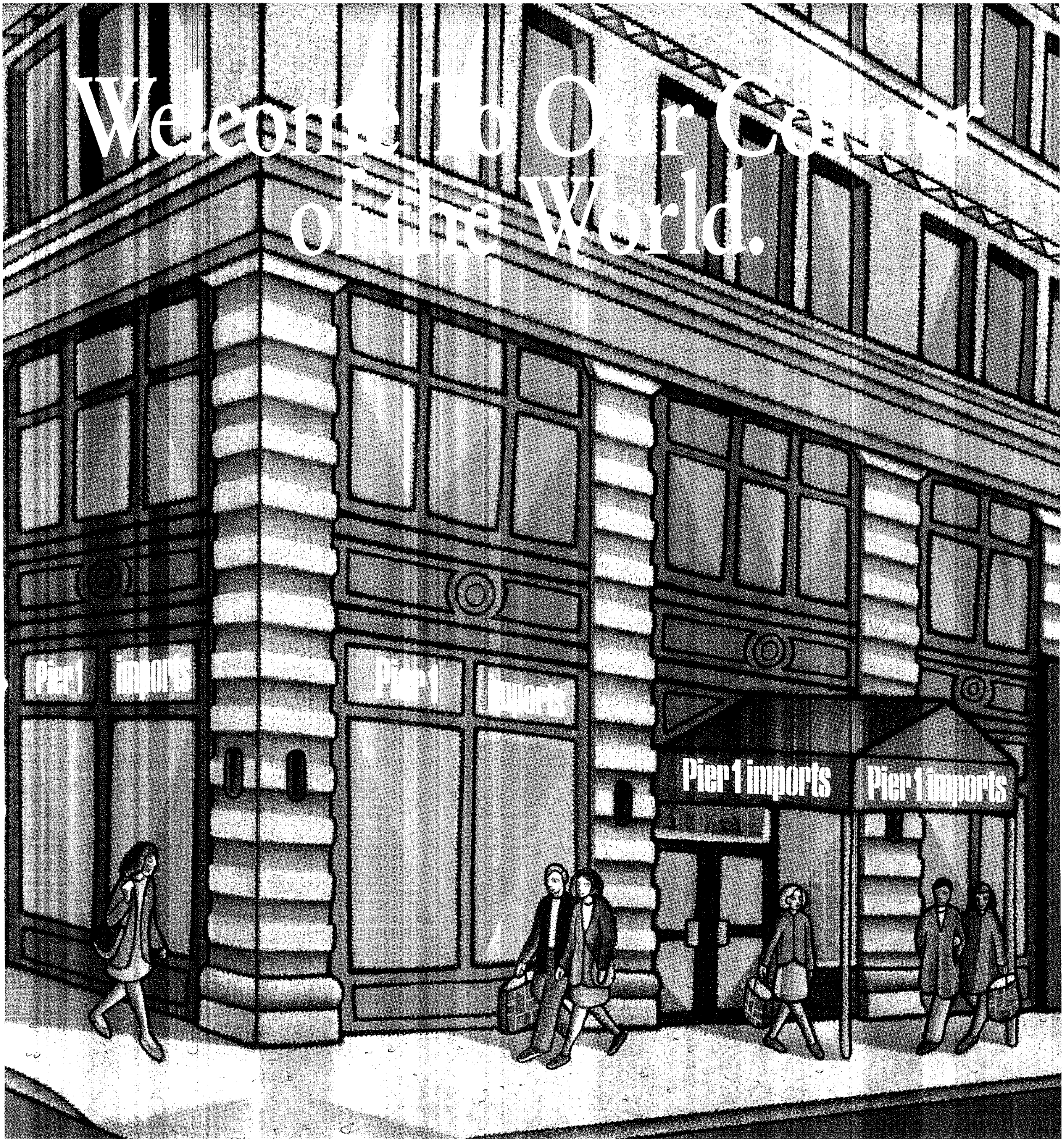
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Taki's, "Nice suit! Mind telling me who your tailor is?"

There are more references to Fred Hughes in Warhol's diaries than to any other person, with the possible exception of Bob Colacello, the first managing editor of Warhol's magazine, *Interview*.

Hughes was important to Warhol—and, as it happens, to Eddie Hayes and indeed the whole Warhol estate—because, by general agreement, Hughes played a key role in promoting Warhol's mystique. "I'm basically just a high-school dropout," Hughes, 49, says now. "But I worked!"

In *Holy Terror: Andy Warhol Close Up*, a book written by Colacello two years ago, the *Interview* editor portrays Hughes as a combination of dilettante and eccentric. He quotes Hughes as saying of himself to anyone who would ask, "I'm deeply superficial," and goes on to describe the accoutrements of that vacuity—custom-made suits from Tommy Nutter of London, custom shirts from Turnbull & Asser, custom shoes from Lobb's. No wonder Ed and Fred hit it off. If clothes make the man, the two might as well have been one and the same.

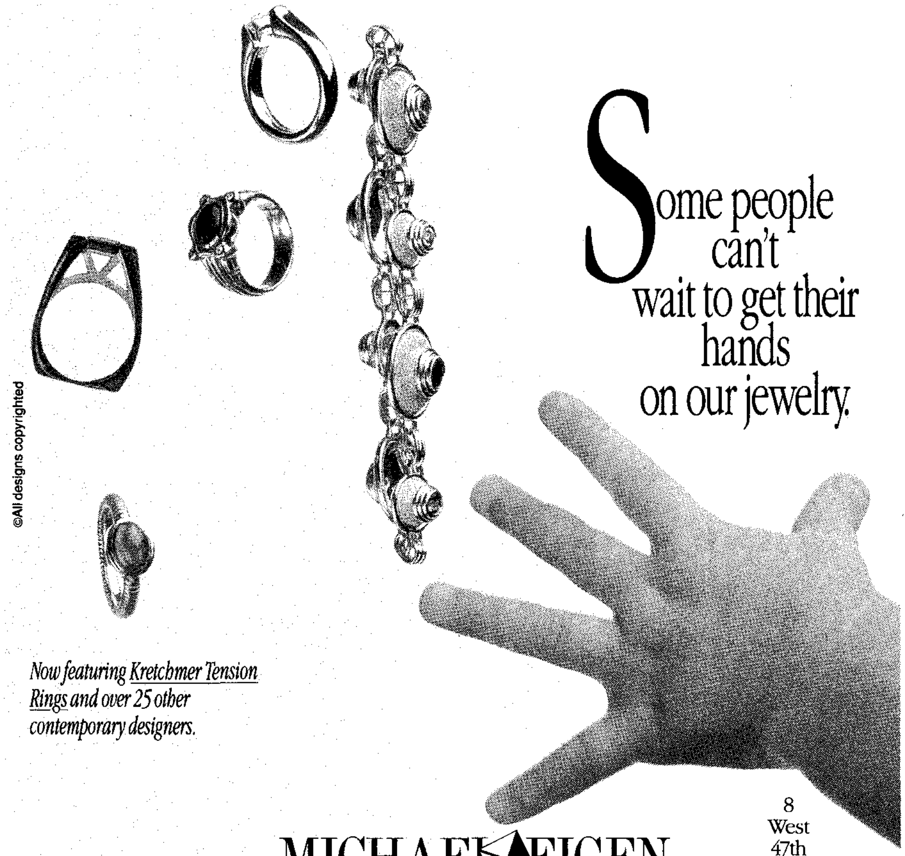
But Fred Hughes was more than a mere fop, and in his book, Colacello says as much. Speaking of his impact on the Warhol phenomenon, beginning in the late sixties, Colacello writes of Fred Hughes, "In a few years, Fred engineered the rise of Andy Warhol from the demimonde to the beau monde, and set him on the road to real riches. He launched the commissioned-portraits goldmine, drove up the sales and prices of the Sixties paintings, expanded the limited edition print business, cultivated important new collectors and dealers, especially in Europe."

In February 1987, Warhol died after his gallbladder operation at New York Hospital. Eventually, a wrongful-death suit was filed against the hospital, resulting in what has been reported as $5 million to $7 million paid out in a settlement.

But in the early-morning hours of February 22, 1987, the crisis at hand was more immediate: how to take control of Warhol's estate, inventory his possessions, and somehow get everything under lock and key. The ultimate objective: to provide an appraisal of the estate for tax purposes, then get the proceeds distributed as provided in Andy's will.

The will itself was drawn up by the firm Paul, Weiss, Rifkind, Wharton & Garrison, and it named Fred Hughes as executor—the individual empowered under New York State estate law to oversee and direct the winding down of the dear departed's earthly affairs.

To hear Hayes tell the story of what happened next—a story immortalized in a court petition that Hayes filed last June in Manhattan Surrogate's Court—Hughes



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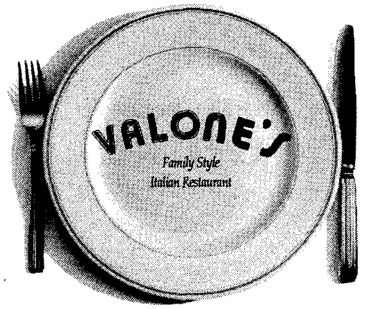

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ran his eye across the confusion of Andy's affairs and came to one conclusion. For the job of executor's lawyer—that is, helping him with the legal aspects of settling the estate—there was but one person: Ed Hayes.

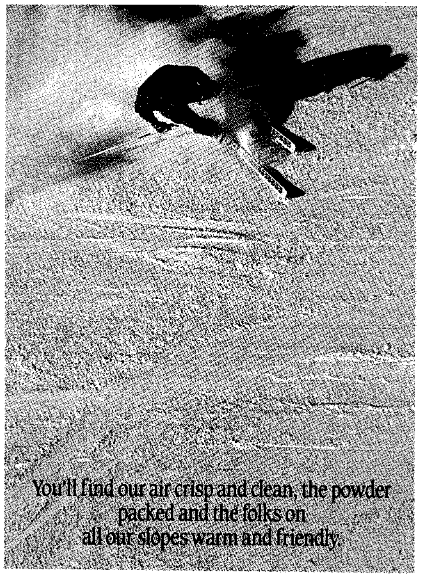
As Hayes put it in his petition, "Mr. Hughes—an extremely sophisticated businessman who had managed Warhol's multiple enterprises for over 20 years—recognized the need for a maverick attorney with diverse skills."

That's what Ed says. Fred recalls things differently. Though he's vague on details, the general impression one gets is that Fred wanted to see the job go to Paul, Weiss, but his contact at the firm, Robert Montgomery, was out of town and unreachable, so Fred reached for Ed by default. Another fellow, who knows both Ed and Fred well, says there's probably a much simpler explanation: Fred hired Ed because he liked the way he dressed.

EXECUTOR FRED HUGHES.

Whatever the case, within a day Ed had a contract drawn up and Fred had signed it. The document read, in part, "This letter will serve as a retainer agreement between you as the Executor of the Estate of Andy Warhol and I as your attorney. As attorney for the estate, I shall probate the will, assist you in collecting the assets of the estate, review all claims against the estate, negotiate those claims on your behalf as executor, establish a foundation as required by the will, transfer assets to the legatees named in the will, prepare all estate tax returns and all fiduciary income tax returns, attend to the proper accounting of all estate transactions and, in general, assist you in all the normal activities of estate administration. In return for these services, I shall be paid an attorney's fees

Photograph by Robin Platzer/Twin Images.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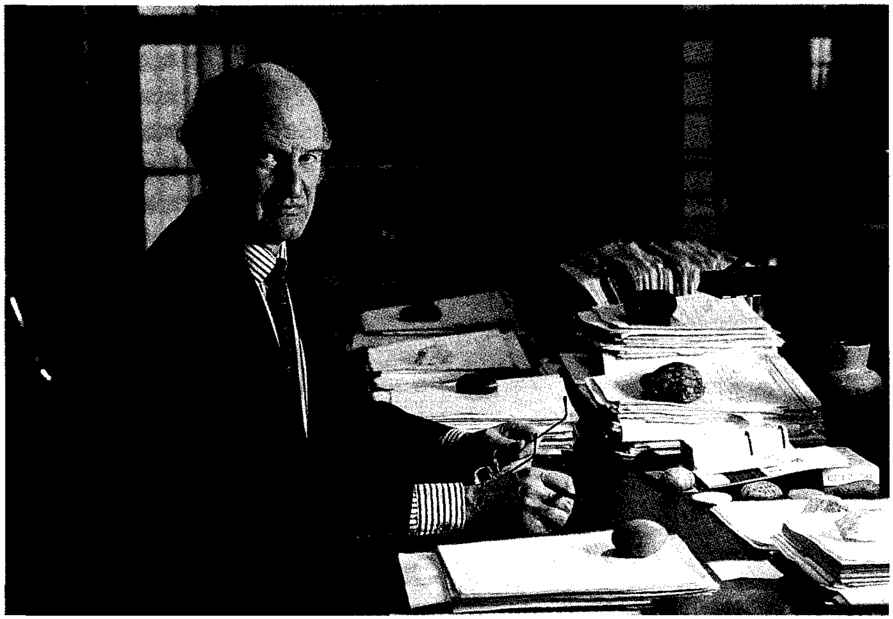


ARCHIBALD L. GILLIES, THE PRESIDENT OF THE ANDY WARHOL FOUNDATION.

Photograph by Peter Freed.

amounting to 2.5 percent of the gross taxable estate."

From that point on, things got progressively more complicated and quarrelsome—particularly as the true, gargantuan size of the estate began to become apparent.

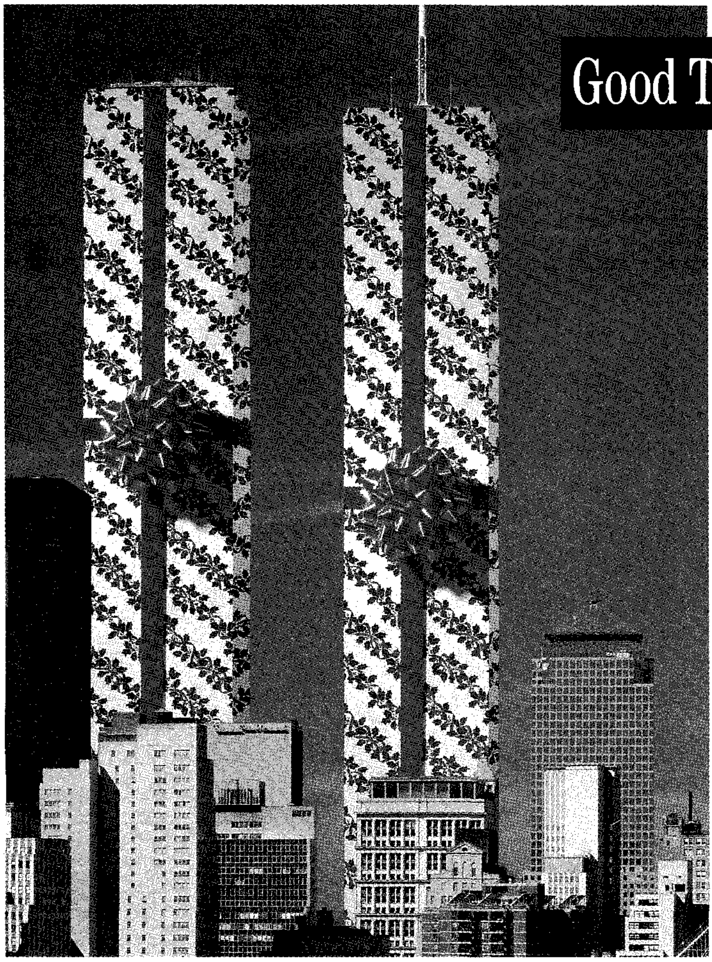
As people had known for years, Andy was not only a prolific artist but a collector as well. And as Paul Alexander reported in *New York* earlier this year ("What Happened to Andy's Treasures?" January 27), nearly $24-million worth of everything from jewelry to cookie jars soon began turning up in the backs of closets and dresser drawers all over Warhol's chaotically cluttered townhouse on East 66th Street.

There was also the Factory, a former Con Edison power plant on East 33rd Street that Warhol used as his office headquarters, as the headquarters of *Interview* magazine, and as a place where much of his artwork was created and stored. In addition to this, there was his 50 percent interest in nearly twenty acres of property in Montauk, some 40 acres of land in Colorado, and millions of dollars in stocks, bonds, and financial assets in various pension plans.

After adding it all up, Hughes apparently realized by April 1987 that the estate was so large that paying Hayes 2.5 percent was simply out of the question. So they redrafted the agreement, and Hayes backed off to a flat 2 percent—a sum that in retrospect still seems enormous.

Meanwhile, the key question had yet to be answered: Just how big was the estate on which Hayes's fee was to be based? By August 1988, some eighteen months after Warhol's death, Hughes and a Warhol helper at the factory—Vincent Fremont—had come up with an appraisal of the artwork in the estate. Including the real estate and other holdings, the appraisal gave the estate an overall value for federal-estate-tax purposes of $297,909,396.

For Ed Hayes, such a sum meant an eye-popping fee of $5.9 million, some $1.25 million of which he had already collected.



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BUT THE WARHOL FOUNDATION now argues that there was something wrong with this appraisal, and there is evidence to back it up. Hayes himself had had no experience in estate matters and had brought in a second lawyer—a man named Frank Harvey—who did have a background in the field. Yet according to court papers filed last July, when it came time to prepare that August 1988 appraisal, both Hayes and Harvey "specifically instructed" Fremont and Hughes to value the Warhol art as if it could be sold all at once and still fetch top dollar—that is, not to apply what is known in the art-appraisal game as a "blockage discount."

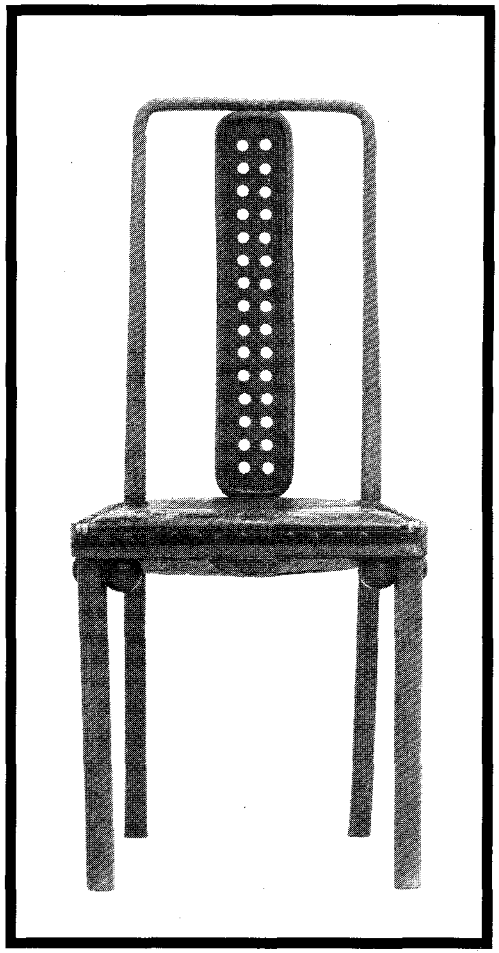
A blockage discount sounds like a way to save money on a medical problem. In fact, the concept refers to a basic marketing principle: If you own all (or even most) of just about any commodity you can think of, and you want to keep the price up while you unload your stash, one thing you don't want to do is put an ad in the papers saying that everything you've got will be for sale next Tuesday. The market will collapse long before Tuesday rolls around.

What you want to do instead is dribble the stuff out, a few widgets at a time, allowing as long as it takes for you to unload without glutting the market and driving down the price. If you're talking about fine art—paintings, say—the process could take years, maybe even decades.

So the problem, as far as an appraisal goes, is to figure out how long it will take to dribble the stuff out without hammering the market, then to calculate the "discounted present value" of what those future sale prices will be. That's not so tough as it sounds. In fact, Hewlett-Packard makes a pocket calculator—an HP 12C, which sells for around $95 at almost any electronics store—that will do exactly that.

But as Hayes explains things, he told Fremont and Hughes to forget all about that blockage-discount business because Andy's artwork was going up in value so fast that the concept really had no relevance; by the time the last painting reached the market, in five or ten years (or whenever), it could be worth more than the gross national product of Latvia. Why bother?

IT WAS JUST AROUND THAT TIME, WHEN Hughes and Fremont were working up their no-blockage-discount appraisal, that the third player in the fight walked onstage. His name was Archibald L. Gillies. A white-shoe Princetonian and onetime political operative for Nelson Rockefeller, Gillies had gone on to head up the John Hay Whitney Foundation before settling in at the start of the eighties at a vaguely left-of-center outfit that was



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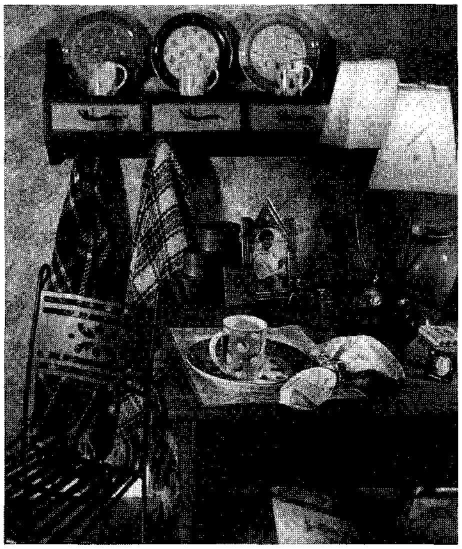

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Gillies, 58, lives on Central Park West with his wife, Linda, the director of the Vincent Astor Foundation. He has a baby grand piano in the foyer and a decent view of the park, and he looks like Peter O'Toole in *Goodbye, Mr. Chips,* only with the hair of Robert Morley.

Gillies got involved when his wife was approached by Hughes, who was seeking advice on how to set up a foundation. A lunch was arranged, and by the summer of 1988, Gillies was working as a paid outside consultant for the newly established Andy Warhol Foundation for the Visual Arts.

At the beginning of 1990, Gillies became president of the foundation, and soon after that gained a seat on the board. Fred says Gillies got there by scheming. Gillies says both Ed and Fred are upset because, once in a position of authority, he, Gillies, began putting an end to what looked to him, at least, to be a colossal case of self-enrichment.

One of Gillies's first bits of advice to Hughes on that front: Get an outside appraisal. As the estate's executor, Hughes stood to receive a 2 percent commission fee similar to Hayes's, and conducting his own appraisal meant, in effect, writing his own check.

"To his credit, Fred agreed," says Gillies. And with nudging from yet more lawyers entering the case—this time from Davis, Polk & Wardwell—Hughes had the estate bring in Christie's as an appraiser. They surveyed the scene, pulled out their calculators, applied blockage discounts, and the next thing anyone knew, the value of Andy Warhol's estate had dropped from more than $290 million to a mere $90,184,972.

This may have been good news for the estate, which, under Hughes's deal with Hayes, now had to pay him only $1.8 million. But it hardly lifted Hayes's spirits. By October 1990, when the Christie's appraisal was completed, Hayes had already been paid $4.85 million. In short, if the Christie's numbers were to stick, Hayes might wind up having to give $3 million back to the estate.

For his part, Hughes had recently been stricken with multiple sclerosis, and, adding to the all-around surreality of the situation, was by now confined to a wheelchair. According to Hayes and Gillies, he began ranting randomly at meetings—but they, of course, are biased witnesses.

Maneuvering by the parties intensified. For his part, Hayes had already gotten his deal with Hughes reworded again (eventually there would be at least five revisions of his fee arrangement)—this time apparently to sidestep the fact that he'd actually been hired as nothing more than the estate's lawyer. Instead, he now wanted to base his compensation percentage not on the time-of-death appraisal but on the increased value accruing to the estate between the time of Warhol's death and the time the artwork and other assets would eventually be passed over to the foundation and the estate finally liquidated. In short, he wanted to be compensated as if he were the actual executor.

AND HOW BIG MIGHT THE ESTATE itself be? Soon, a new appraiser, Jeffrey Hoffeld & Company, had materialized to challenge the Christie's appraisal. "Backing out" the detested blockage discounts, Hoffeld came up with an appraisal that Hayes used as the basis for revising the value of the Warhol estate all the way back up to $600 million. Now, instead of Hayes's owing the estate $3 million, the estate owed Hayes nearly $8 million more than it had already paid him.

Hayes felt he was entitled to this because, with Hughes increasingly incapacitated, Hayes was doing more and more of the work of an executor—or so he claims; Hughes insists *he* did much of the work for which Hayes now claims credit. In any case, as far as Hayes was concerned, when Hughes signed the revision deal, it amounted to his agreement that Hayes was authorized to conduct his activities.

Unfortunately for Hayes, the New York State attorney general's office saw things differently. When negotiations between the two sides finally broke down completely and Hayes filed suit against the estate in Surrogate's Court last April to get what he claimed was his $8 million, the attorney general's office weighed in with court papers accusing Hayes of "fraud and overreaching" for "seeking to enforce an unconscionable and unfair retainer agreement and continuing to demand an outrageous legal fee unrelated to the necessary legal work performed."

Nor had Gillies been asleep at his desk through all this. Having become the president of the foundation—the estate's only real beneficiary—Gillies objected to Hayes's deal with Hughes on the grounds that it meant that the estate would be paying for two executors when the will had called for only one. It wasn't long before the foundation board's lawyers were insisting that any deal between Hayes and Hughes was strictly between them and them alone—in effect, that if Hughes was going to pay Hayes anything beyond what he'd already gotten, the money was going to come out of Hughes's pocket, not the foundation's.

You can imagine how Hughes took the news, and it wasn't long before he had a team of his own new lawyers—this time from the firm Donovan Leisure, Newton & Irvine—looking into the matter. Before long, they had come up with an argument for how Hughes might be able to wriggle out of even that first deal with Hayes, the one from way back in February 1987, leaving Fast Eddie out in the cold all the way around. The cost of Donovan Leisure's advice: $350,000, a bill that Hughes promptly

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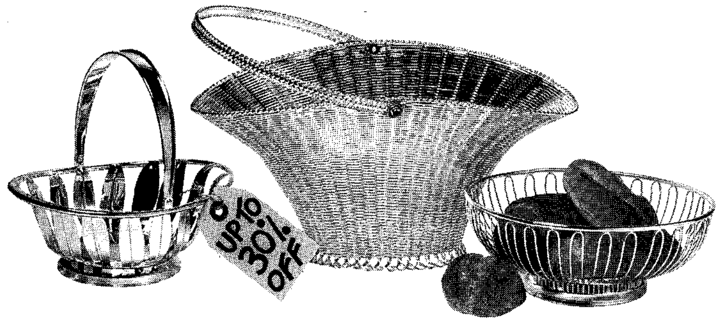

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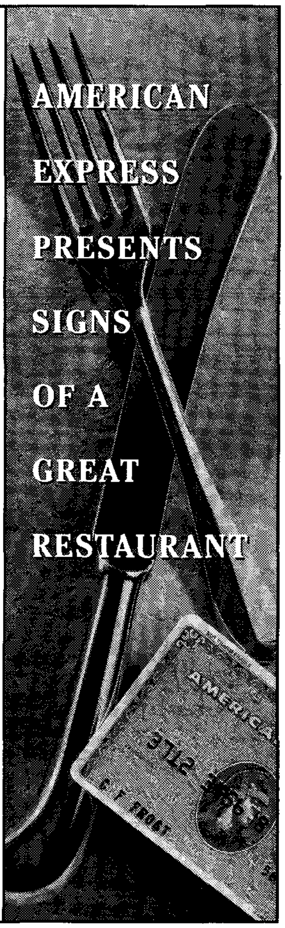

took one look at, picked up from his desk as if he were removing a deer tick, and passed over to the estate for payment.

Not so fast, said Gillies, that's the foundation's money you want to spend—but it's your own *personal* problem with Hayes that you want to spend it on. The New York State attorney general's office involved itself in this fight as well, firing off a letter to Donovan Leisure, attacking the firm for accepting improper payments from a charitable trust—in effect accusing it of much the same thing the attorney general was already accusing Hayes of having done.

AS THE FIGHTING HAS INTENSIFIED, the name-calling and backbiting have grown more brutal. The folks at the foundation say Eddie Hayes is a charlatan and a phony. But he clearly is neither. It is true that he has made at least one huge blunder during his tenure as the estate's lawyer—when he entangled the estate in a licensing fiasco that wound up costing more than $6 million in a breach-of-contract suit.

But Hayes's real mistake seems more likely to hurt himself than anyone else. By taking on the role of the estate's executor when he was in fact only its lawyer, he performed services that the estate may now not have to pay for. Still, it's not easy to see why he's unwilling to leave well enough alone, since he's already been paid $4.85 million. In February 1987, the stock market had yet to crash, and New York was hip-deep with overnight hotshots boasting seven-digit bank accounts. But this is 1992, a different age altogether, and when you get right down to it, being a low-millions guy really isn't half bad.

As for the foundation, Hayes and his supporters would have people believe they're a bunch of suit-and-tie moochers who wouldn't know a Warhol from the Sistine Chapel ceiling. These, too, are cheap shots—and unfair. On the board along with Gillies is Agnes Gund, president of the Museum of Modern Art; *New Yorker* writer Brendan Gill; Kinshasha Holman Conwill of the Studio Museum in Harlem; and Kathy Halbreich of Minneapolis's Walker Art Center. Next month, the board is hoping to add yet another member, Anthony Solomon, former chairman of the New York Federal Reserve, one of the shrewdest money men in the world.

These people are not nobodies—they are smart and they have connections. And if the fighting continues, some of them may decide they've got better things to do with their time than get splattered with mud in a pointless legal squabble. Only the future will tell whether Warhol was a good artist. But the fight over how many hundreds of millions of dollars his estate is worth already—and how much of it should go to one lawyer—is exactly the sort of quarrel that gives the legal profession a bad name. ■

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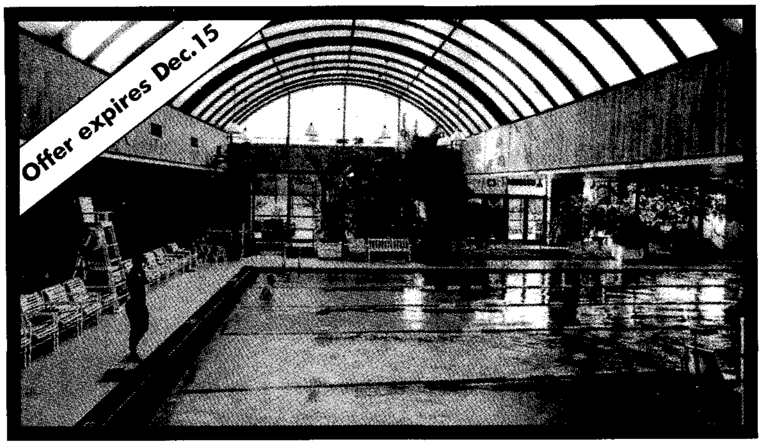

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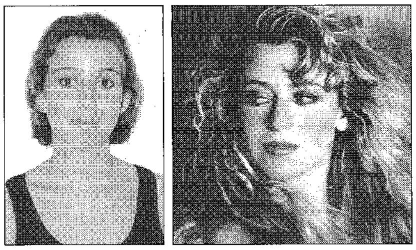

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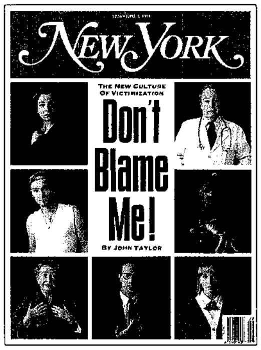
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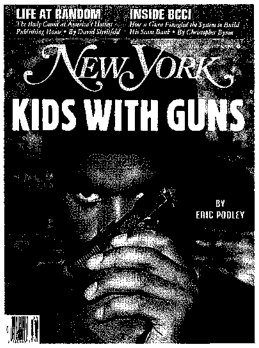
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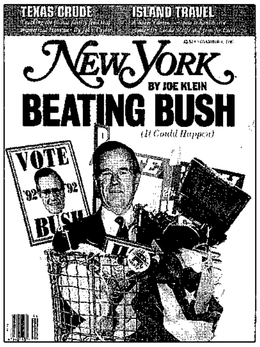
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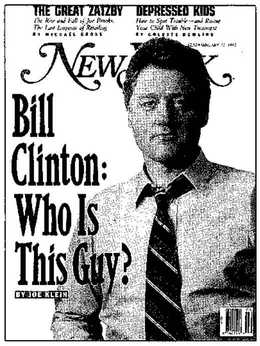
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The Insatiable Critic/Gael Greene

OUT OF THE POOL AND INTO THE GRILL

"... .Given a mandate to fill the Grill at Night, Stefano Battistini has come alive; perfection is still the faith at Chanterelle. . ."

GRILL OF MY DREAMS: *A lower-priced menu has made the Four Seasons hot.*

THE **Four Seasons'** GRILL HAS ALWAYS BEEN sexy by day, in that perverse and tantalizing way in which power and money are the musk and the deal is consummation. After dark, the tension sputtered and cooled, leaving the Grill sexless and abandoned as the Pool Room buzzed.

Not anymore. Abruptly, boldly . . . just in time for holiday flirtation and romantic awakenings . . . the house has a gift for you: dinner you don't need a small-business loan to finance. Yes, at around $100 for two—the tariff of the yawn-provoking pasta in one of those copycat trattorias pocking the Upper East Side—all that spiffy coddling in the glow of Philip Johnson's handsome silver-shaded candlesticks, the shimmering metal architecture-as-metaphor, and newly inspired very good food is yours.

To Julian Niccolini (one fourth of the powers who pull the strings here), this Head Start program for the upwardly mobile feels like a political gesture. It was not quite the fall of the Berlin Wall, but if you listened hard you could hear a toot or two from Joshua's trumpet. So even before Vernon Jordan got his marching orders, chef Stefano Battistini had his: Be frugal and imaginative. Now, while Pool Room congregants tuck into a $38.50 prime sirloin on an almost naked plate, Grill-seekers get Black Angus entrecôte with pommes frites, and $37.50 pays for three courses, espresso, and cookies too.

And when was the last time anyone saw a wine grander than Beaujolais for under $25 on the list here? Decades ago? A generation? The Grill at Night offers 34 wines (all of them American) for $30 or less—some in the teens: lusty Syrahs and Zinfandels ($5 the glass), perfect with juicy smoked pork wrapped in crisped potato on caramelized onion and savory curried lamb shank with couscous.

Suddenly the Pool Room—for me a landmark of intimidating beauty, glamour, forbidden romance—seems old fogey, even booked as it is with a swing shift piling in after 11 P.M. The mythic Grill luncheon club is still a territorial imperative for sachems of media and commerce. Sure, a few faces have vanished, off to overseas exile or halfway houses. But how can you feel deprived when with one gawking revolution of your head, you can see Barbara Walters lunching with Barry Diller, Joni Evans in one corner and Linda Wachner commanding her favorite booth along the wall, Mike Ovitz, Pete Peterson, Lally Weymouth with the Iraqi ambassador . . . all from your second-class-citizen's roost above? (And you were lucky to get it.) Notice the food, sadly lackluster this Friday, chowder too sweet, penette so bland? Of course not.

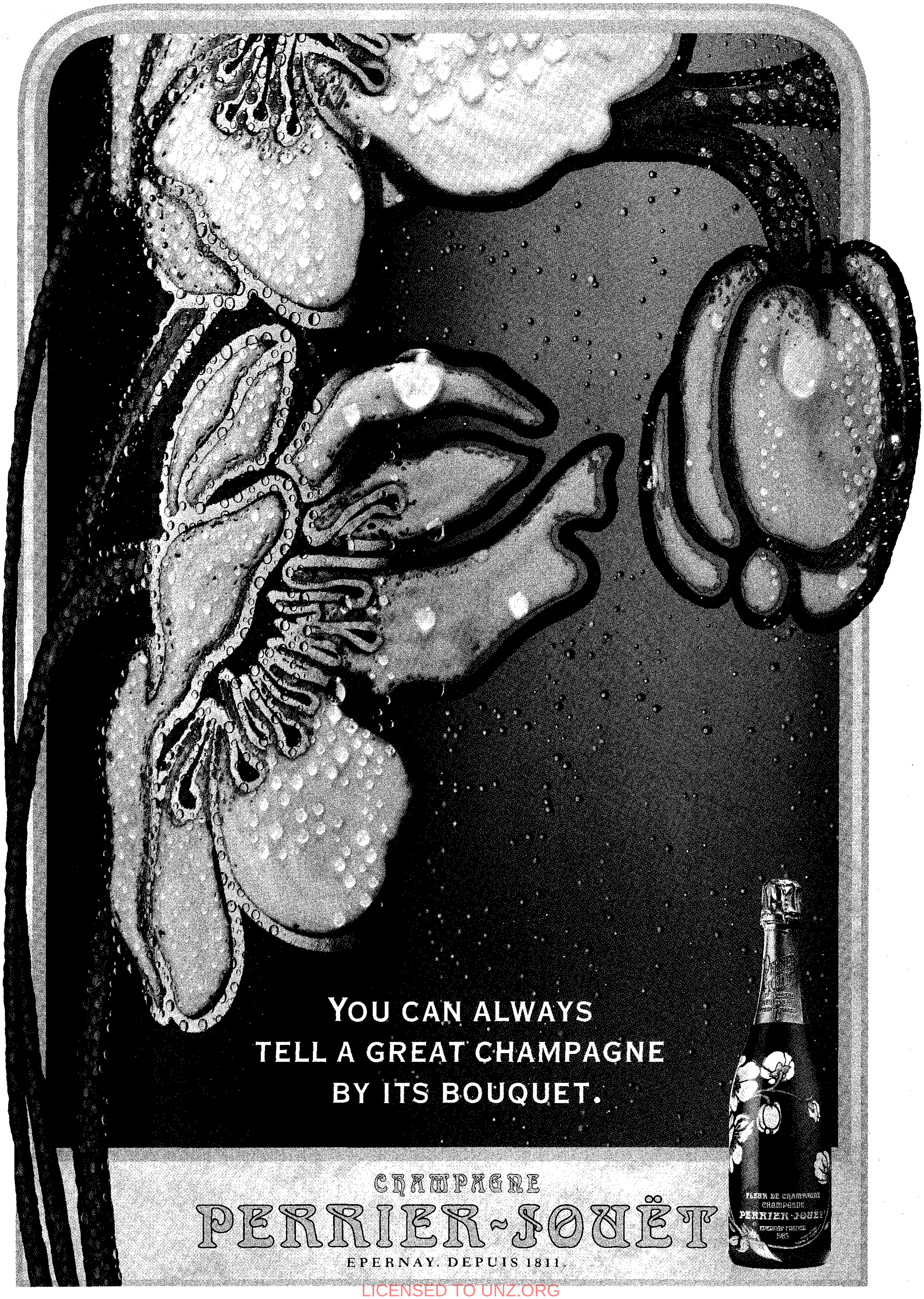
But given a fresh mandate to fill the Grill at Night, Battistini and his sidekick Albin Hitch have come alive. Orecchiette with cauliflower mushrooms resonates with flavor. Shrimp and pork are enfolded in rice paper with a spicy apricot marmalade. And the root vegetables of autumn lend amazing sweetness and complexity to a pot au feu entangled with leek vinaigrette. When my guest pronounces *feu* correctly, our captain, a precise young woman in black blazer (discreetly embroidered with the famous tree logo), responds, "I just love the way you said that. It sends chills up my arm." The familiarity that makes my teeth grind elsewhere seems proper tonight, a brief irrepressible flash of humanity in the brisk spiff of efficiency.

The four of us are so pleased to rediscover the sensuality of this legendary space, we don't really mind the tardiness of entrées—kitchens often seem to slow when the "critic alert" flashes. And perhaps we need a few more grains of semolina with our luscious lamb shank. "This isn't couscous," my guest complains. "It's just cous." That and the soggy octopus, the only complaints in a remarkably pleasing dinner. Impeccably baked black cod crowned with a lemony tangle of vegetable julienne. Crusty rabbit spicily stuffed, beside fried-polenta "custard." Well, perhaps desserts lack real oomph. Best: intense smooth sorbets. And, of course, cookies. And coffee. Then the check comes, and it's not a dream. Given dinners priced from $26 to $37.50, it really is just $105 for two, tip included. Enough to make even a Republican smile.

Four Seasons, 99 East 52nd Street (754-9494). Open Monday through Friday noon to 11:15 p.m., Saturdays from 5 p.m. A.E., D.C., M.C., V.

Chanterelle WANTS TO FEEL MORE FRIENDLY, too. It can get lonely on your high horse. "Well, we *are* expensive," chef-patron David Waltuck observes. Tonight's prix fixe is $68, and the gala tasting with flutters of white truffle is $95. But we are here to sample the $40 Market Dinner, a nightly improvisation culled from what purveyors are pushing at a discount. It could be Muscovy duck on sale or a sudden abundance of lobster or raspberries. But tonight's dinner will

Photograph by Peter Freed.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have to be sublime to win us over and cool the choler from waiting 45 minutes for our nine o'clock table, with only a very belated flute of champagne to blur the trauma.

In one lobe of my brain I understand. Chanterelle fans come to celebrate, and there's no polite way to evict them. In the other lobe, hunger and fatigue fuel indignation. If looks could kill, the homicide squad would be clearing a space for us. So score it a triumph for the house and for tonight's seductive poetry of flavors. The exquisite ravioli of wild mushrooms afloat in a puddle of cream under a haze of white truffle erases the pain.

It's not that tonight's Market menu is totally dazzling. Yes, the monkfish on caramelized onion and cabbage is delicious, but for me, even an impeccably turned-out duck terrine is somehow boring, not what I want to eat today. But everything from the $68 menu is wonderful. The ennui—a frozen-in-amber quality I felt just a year ago—is gone. Flavors hit the high notes. And even the room, a bit stiff after the move from Chanterelle's beloved storefront on Grand Street, feels livelier. Explosions of flowers against autumn leaves seem more lush and extravagant. There was always pride in the details—the perfect bread, the small offering (tonight, curried onion fritters), great cheeses kept as they should be kept, jewellike eclairs and truffles, the sculptor's bronze the check arrives on. How nice to discover perfection is still the faith.

Caviar-and-cauliflower flan accompanies fat Pemaquid oysters. Fast-grilled foie gras with currants and caramelized onion sits on a bed of boutique greens. A tangle of seaweed and gingered vegetables elevates this raw tuna. Even a weary classic like seafood sausage—a signature here—has new zest. Rack of lamb and roast venison seem somewhat tame next to a powerful salmi of mallard braised in red wine with wild mushrooms and a spectacular broth of cod and succulent manilla clams enriched with mysterious gelatinous bits that could be the most voluptuous cépe but are actually pig's feet.

For some, only the chocolate medley (fallen soufflé cake, chocolate sorbet, hot chocolate soufflé) will do. Deeply intense sorbets, marmalade of tropical fruit with citrus ice cream, and a millefeuille of fresh pineapple napped with dark rum sabayon are what lull you into blissful languor.

For some reason, lunch has never caught on here. The room is even more glorious and starched by daylight. That makes it a perfect hideaway for clandestine trysts, spiritual, sensual, or monetary. And the noon-hour prix fixe is just $30.

Chanterelle, 2 Harrison Street, off Hudson (966-6960). Open Tuesday through Saturday noon to 10:30 p.m. A.E., C.B., D.C., M.C., V.

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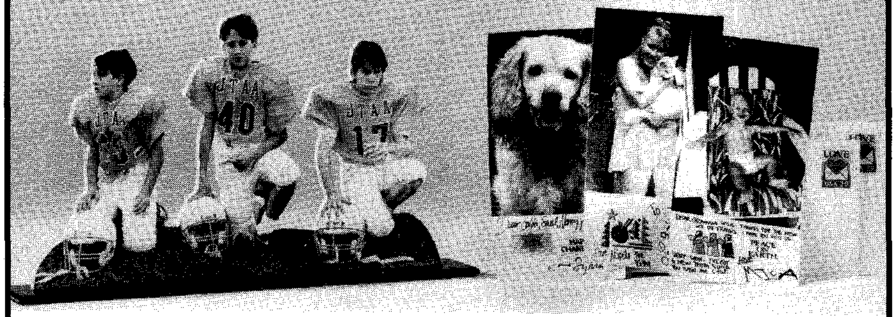

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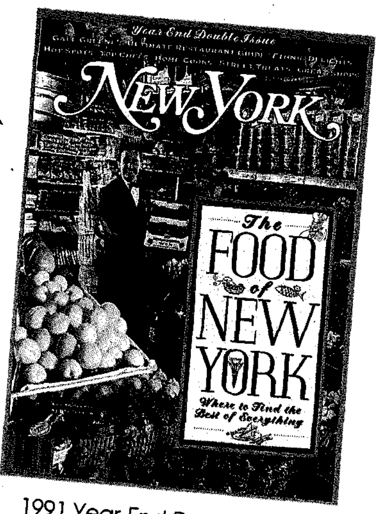
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Movies/David Denby

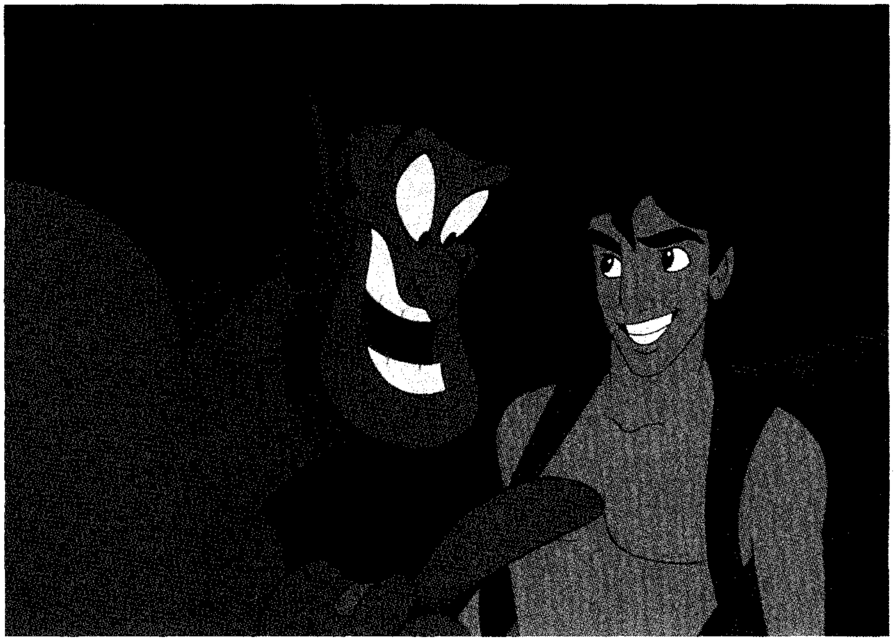
BOY WONDERS

"...Robin Williams saves *Aladdin* from possible embarrassment. *Home Alone 2* is boring until Culkin begins playing tricks..."

I THINK EVEN CHILDREN MAY SENSE THAT the real subject of **Aladdin,** the new Disney animated feature film, is not the boy who rubbed a magic lamp and got three wishes but the wish-granting pleasures of show business itself. The movie is so filled with grinning references to television, movies, and old Disney films that it's practically a celebration of the magic-carpet ride of modern entertainment. Before we start lamenting this latest bit of technological sophistication (postmodernism for 5-year-olds), we had better remind ourselves that Disney animated features were never in any sense "pure." Anyway, it may now be impossible to do the Aladdin tale without teasing the story.

Teasing is certainly what you get. Cultural historians will note that Disney has brazenly violated recent barriers of taste and cultural respect and has filled the movie with the ripest of Hollywood's "Arab" clichés. *Aladdin* begins with an Alan Menken–Howard Ashman number ("Arabian Nights"), a bit of neo–Old Broadway in which a crooked bazaar salesman introduces us to his hometown ("They cut off your ear if they don't like your face)," quickly succeeded by a passel of scimitar-waving guards and girls with dancing belly buttons, tiny waists, and ripe breasts just barely covered. Reviewers have referred knowingly to the elegant *Thief of Baghdad,* but I would say the Arabism here is more on the level of *Ali Baba and the Forty Thieves.*

And then Robin Williams comes along and saves the movie from possible embarrassment. Aladdin, a butch little street thief, gets hold of the lamp and rubs it by accident, and out pops an expansive blue genie who speaks in the voice of Williams. In a regular movie, Williams is always a bit uncomfortable—you sense that he's artificially slowing himself down. But if Robin Williams's delivery goes faster than the minds of mere mortals, it doesn't go faster than animated movement. As the genie introduces himself in the number "Friend Like Me," Williams runs through a battery of impressions and impersonations, almost a history of show business, and the genie takes different forms, circling around Aladdin, a swelling blue demon. Robin Williams, of course, *is* a genie, a granter of wishes who has an endless desire to please and can do anything. But because each of his inventions is now embodied, his mind—for all its speed—seems more substantial than ever before.



THE LIVES OF A CEL: *Aladdin and the genie.*

Williams leads a group of fine voices, including that of Jonathan Freeman as Jafar, the elegantly sadistic vizier, and Gilbert Gottfried as Iago, Jafar's irritable parrot. I was also impressed by the wide emotional range of the material, from the scary descent into the gullet of a desert monster to a blissful, globe-hopping ride on a magic carpet. In their recent run of phenomenally lucrative animated features, the Disney people have gone as far as professionalism, good humor, and commercial calculation can take them. To make still better animated films, they would have to recapture something like innocence, and for this group of Hollywood artisans, innocence may no longer be possible. At least they make the most of their fallen state.

IN **Home Alone 2,** WRITER-PRODUCER John Hughes and director Chris Columbus use all their considerable resources to produce exactly the same elements (resourceful, droopy-eyed boy alone; bumbling robbers; elderly scary person who turns out to be good) that made the first movie a huge hit, and I fell into that peculiar condition known as Critic's Despair. I knew that the filmmakers, wrapping layers of sentiment around a core of violent sadism, would get away with it again. The film is actually fairly boring up to the moment when Macaulay Culkin begins playing his tricks (clobbering, crushing, burning) on Joe Pesci and Daniel Stern. Once that began, I amused myself by guessing how much the two men got paid to humiliate themselves so thoroughly and whether it could possibly be worth it.

DAY BY DAY, TELEVISION AND THE MOVIES merrily swing their scythes, cutting off the past, annihilating the old culture of Europe and America. In the media, only the present counts, this moment, and *this,* and the next, and *now*. There are movies with period settings, of course, but films that attempt a real sense of the strangeness of the "far country," the past, risk boredom. Commercially smart filmmakers—for instance, Michael Mann, who made *The Last of the Mohicans* with samurai/ninja flashes of violence—instinctively know that they have to impose a contemporary sensibility on period material.

Tous les Matins du Monde may be a tough sell in America. Alain Corneau's extraordinary production, which won seven

Césars for 1991, moves to a far slower and graver tempo than any we are used to. Is Corneau's gravity the actual mood of late-seventeenth-century France? I can't say, but I accept Corneau's re-creation as an appropriate myth—certainly he backs up his convictions with fervor and skill. His composer hero, Monsieur de Sainte Colombe (Jean-Pierre Marielle), a genuine though minor Baroque master during the reign of Louis XIV, is a man of saintlike discipline and simplicity, a tyrant of art, furious, somber, exalted. As played by the overpoweringly virile Marielle, everything that Sainte Colombe does—from composing on the viol (an early version of the cello) to pouring a glass of wine—has immense dignity and weight. His stare is like an accusation, harrowing anyone who receives it.

Corneau and writer Pascal Quignard, who first created this material as a novel, are trying to evoke the kind of wrathful personality who no longer exists, a man of unaffectedly serious temperament in the age before self-consciousness. Sainte Colombe has no humor, no small talk, no social instinct. By any standard, he's not a nice fellow. But he gives his soul to art—and to melancholy, which Corneau and Quignard identify with art. Sainte Colombe lives the second half of his life in mourning for his beautiful wife, who has died young. His music pours out of his grief for her. Any music that is not inspired by an emotion as profound as his own strikes him as trivial. When a brilliant young composer and performer, Marin Marais (Guillaume Depardieu, son of Gérard) shows up, asking to be his student, Sainte Colombe grudgingly takes him on, but he keeps his disciple at arm's length, lacerating him with such remarks as "You make music, but you are not a musician."

This is lofty and demanding stuff, and at its best, the movie has a solemn enchantment. I was stirred by Sainte Colombe's compositions (played by Jordi Savall), which are heard at length, and by the movie's unfashionable and defiant ardor for this old classical music. Corneau's cinematographer, Yves Angelo, works in natural light, some of it very dim; yet by some miracle, we seem to see into the darkness. Corneau, moving the camera only rarely, uses repetition and spareness with classical rigor. The movie is a considerable achievement in style.

Yet how seriously can one take this insistence on austerity and tragic emotion? Sainte Colombe lives in a handsome plain manor house with his two adoring daughters, who join him in viol recitals; he stormily refuses invitations from Louis XIV to take up residence at Versailles. His integrity overwhelms the young Marais. Indeed, the entire story is framed by Marais's guilty regrets. An ambitious man, Marais lays his hands on Sainte Colombe's older daughter, Madeleine (Anne Brochet), who has had enough of the viol, and he also becomes a favorite at Louis's court. Yet Marais, bereft of his master's approval, feels himself a failure. At the beginning and end of the movie, Gérard Depardieu, who plays Marais as a middle-aged man, his face weighed down by a monstrous wig, sits at court in such despair that the music he conducts seems like his own dirge.

Corneau and Quignard go all the way in endorsing Sainte Colombe's withdrawal, his view of the artist as saint—as if gaiety and worldliness were somehow inimical to creativity. But this is nonsense: In Sainte Colombe's time, Lully, a much greater composer, attained an official position at the court; in the next century, such worldly men as Handel and Mozart composed many pages of profound music for a relatively large public. I enjoyed *Tous les Matins du Monde*, but I wouldn't want to see something like it again. Movie directors who embrace austerity seem to lose their sense of humor and proportion. They turn the denial of sensual possibilities into a principle of art. But I have never thought that art, especially movie art, can be built out of renunciation. ▬

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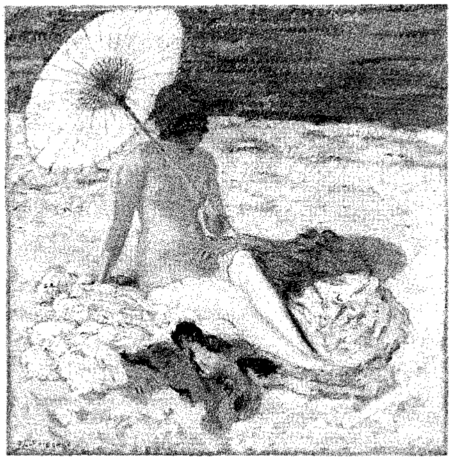


On the Beach *from Christie's.*

AFTER TWO YEARS IN THE DUMPS, THE MARket in American paintings is finally showing signs of life. In April, the Metropolitan Museum of Art paid around $600,000 for a painting by Seymour Guy, a good but relatively obscure artist. And this fall, in a sale brokered by the Berry-Hill Galleries, Daniel Terra, former cultural ambassador at large and Chicago museum founder, paid more than $5 million for *In the Orchard,* a large and idyllic paean to youth and beauty by American Impressionist Edmund C. Tarbell. The painting may well be Tarbell's best, and for that price, it should be: Tarbell's previous auction record was $330,000.

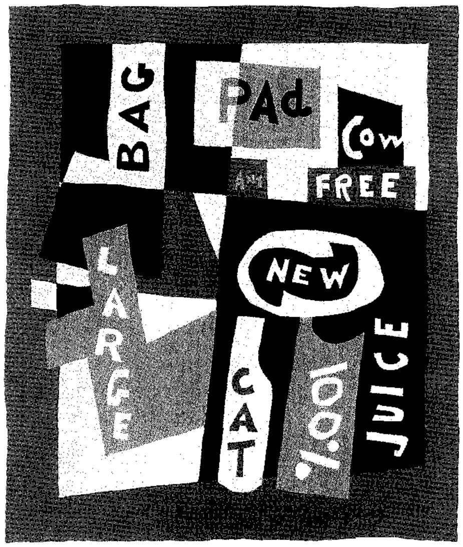
What these sales show is that canny, self-assured buyers are willing to pay steep prices for the best works, despite the economy. Just how good the market really is will be tested at Sotheby's on December 3 and at Christie's on December 4, when the firms will have their best sales in two years.

On December 3, Sotheby's will have two American-art sales, one of watercolors from the collection of the Transco Energy Company of Texas, and another from various collections. The Transco group offers a broad sampling of works from the nineteenth century through the 1980s. Magazine illustrator Edwin Austin Abbey is represented by *Young Woman in the Woods* (lot 39, $12,000 to $18,000). A bit contemplative and somewhat academic, the painting nevertheless shows real talent.

There will be several Maurice Prendergast works in Sotheby's sale of American art. *May Day: Central Park* (lot 104, $500,000 to $700,000) is a bright watercolor of a crowd scene with a strong sense of movement. Less patterned than Prendergast's later works, which have an almost mosaic feel (he is heading in that direction in *Rainbow,* lot 116, $125,000 to $175,000), *May Day* combines Post-Impressionist brush strokes with strong composition.

Among the best of Sotheby's modernist works are Arthur G. Dove's *Rope, Chiffon and Iron* (lot 133, $100,000 to $150,000) and Marsden Hartley's brilliant and richly colored *Abstraction,* from 1913 (lot 158, $1 million to $1.5 million).

Christie's auction of American art on December 4 will include works from the collection of Dr. John J. McDonough, who focused on American Impressionist paintings done from 1875 through 1925. Prendergast's *New England Beach Scene* (lot 38, $250,000 to $350,000) is from 1896—earlier than any of the works at Sotheby's and painted after Prendergast studied in Paris and was influenced by artists like Bonnard. Also from the McDonough collection is Frederick Carl Frieseke's *On the Beach* (lot 24, $300,000 to $500,000), a beautiful, typical work from the artist's years in Giverny, when he devoted himself to painting women and sunlight. In this one, a woman sits beneath a parasol on a sun-bleached beach. Frieseke gives texture to the work through dabs of subtle pastel color.



Stuart Davis at Sotheby's.

Among the modern offerings at Christie's is Stuart Davis's *Synthetic Souvenir* (lot 128, $100,000 to $150,000), from 1941. It marks the return to the sort of abstraction he worked on in his 1927 "Egg beater" series.

From Christie's.

In the wake of the Metropolitan's Davis exhibition and in honor of the centenary of his birth, the Ulysses Gallery (47 East 57th Street) is showing works by the artist through December 31. The exhibition includes some of Davis's later and more mature works, including his last painting, *Fin* (French for "end"). He put the word *fin* into the painting a few days before he died.

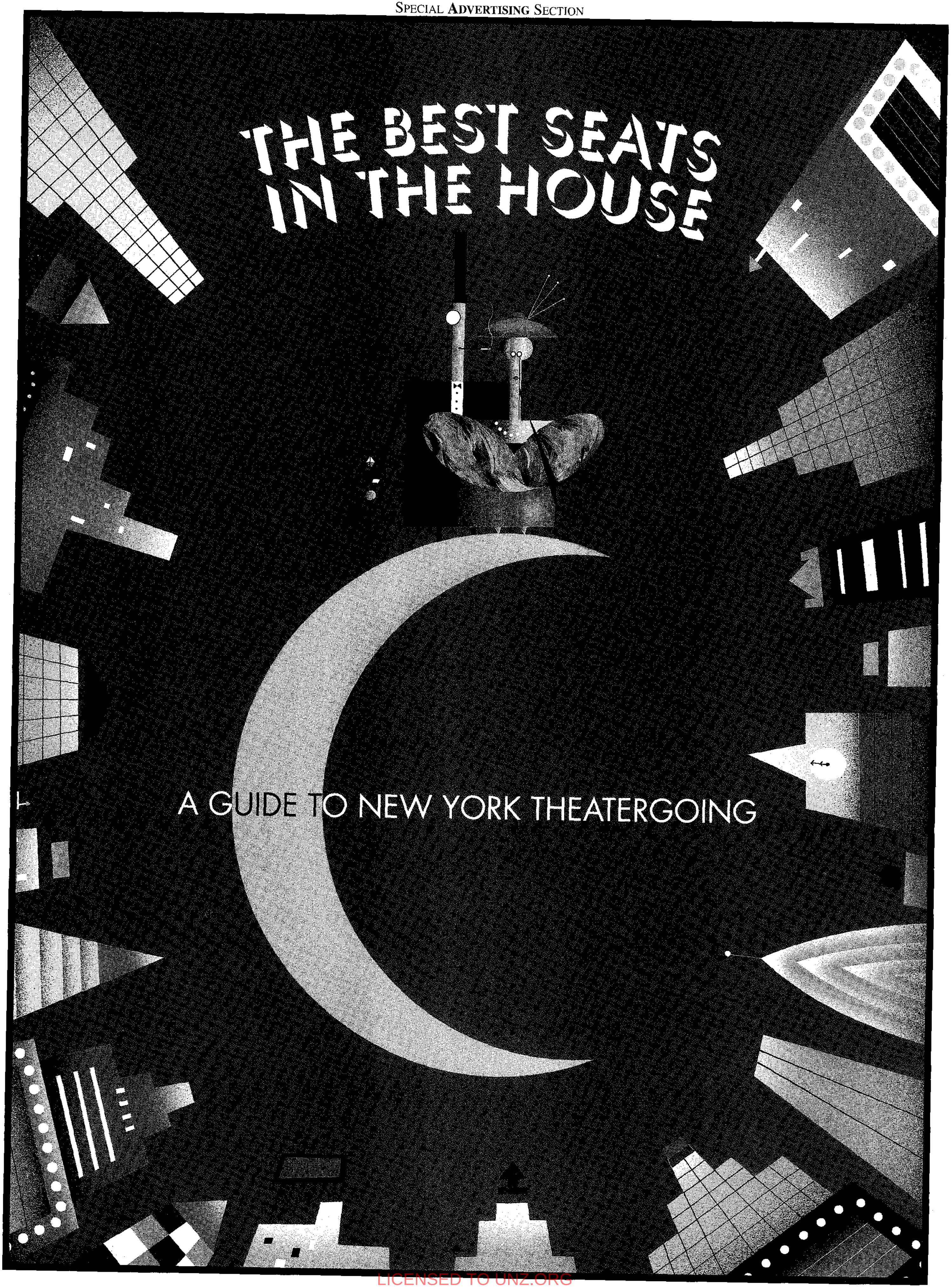
On December 15, Christie's new antiquities department will have a small but choice evening sale. There are a number of major pieces here, including an exceptionally well carved and modeled marble head of Demosthenes (lot 14, $300,000 to $400,000). Roman marbles can be hackwork, but this is a portrait full of grace and feeling. Another good Roman piece is a small bronze figure of Jupiter (lot 75, $5,000 to $7,000). Egyptian objects in the sale include a wooden sarcophagus panel (lot 103, $50,000 to $70,000). Beautifully preserved, the panel contains remarkably vivid-looking hieroglyphics.

Sotheby's has two antiquities sales lined up for December. On the sixteenth, it will offer property from the collection of the late Norbert Schimmel, one of the best American collectors of this decade; on the seventeenth, it will offer property from a variety of sources.

The Schimmel sale includes some terrific small pieces, including a Greek bronze finial (lot 33, $7,000 to $10,000) of a monkey seated atop a cylindrical organic form. A large bronze ax head (lot 10,

(Continued on page 121)

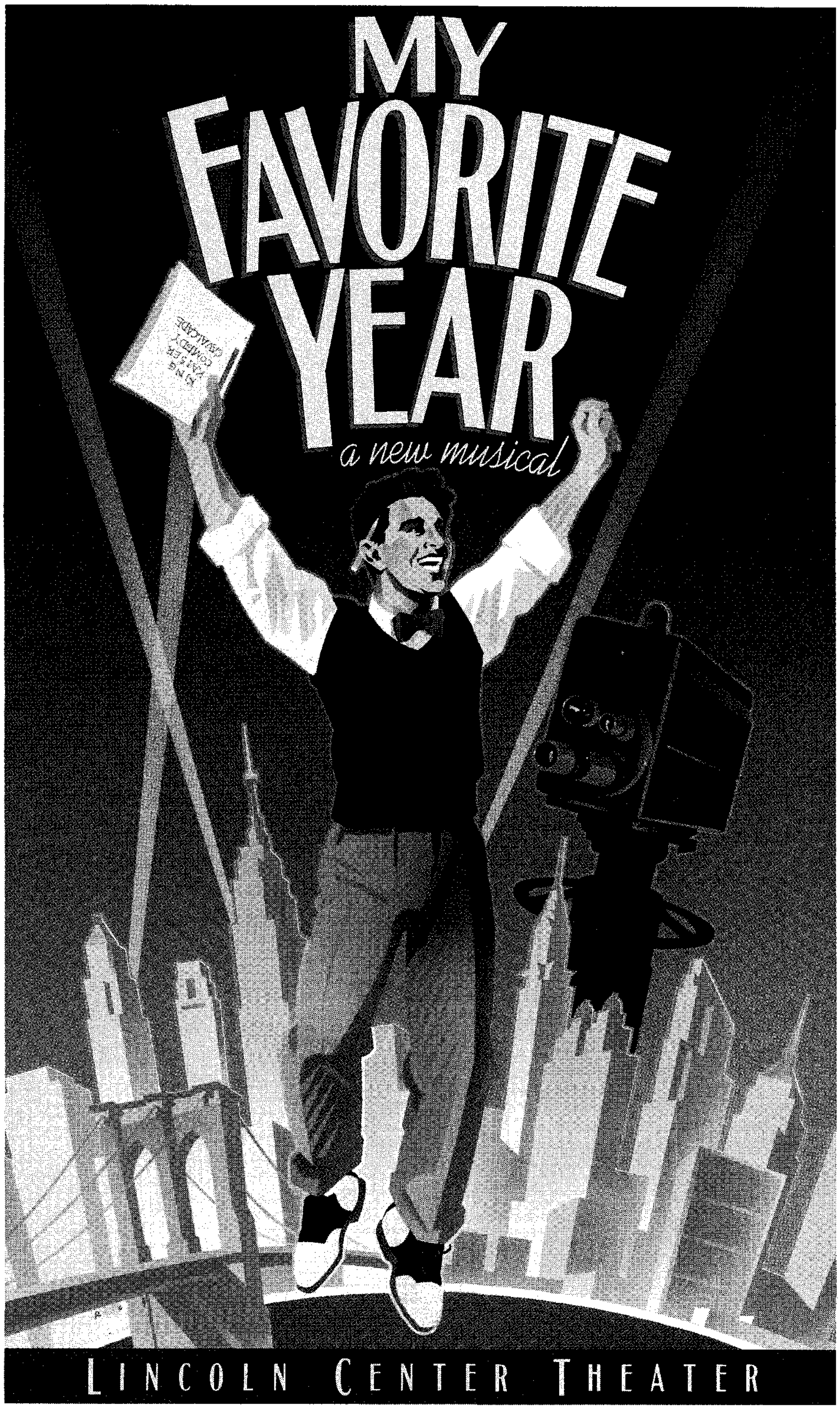
Photographs: top left, top right, courtesy of Christie's; bottom, © Sotheby's.



THE BEST SEATS IN THE HOUSE

A GUIDE TO NEW YORK THEATERGOING

When Comedy Was King.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THE BEST SEATS IN THE HOUSE

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Amy Asch
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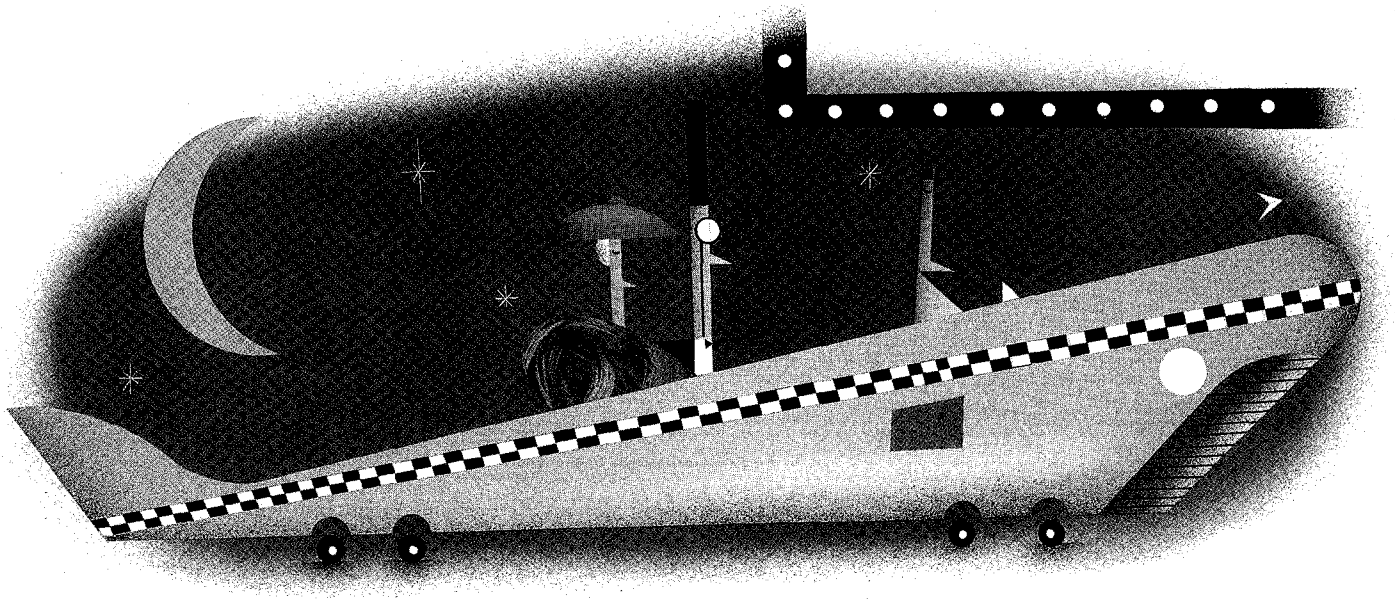
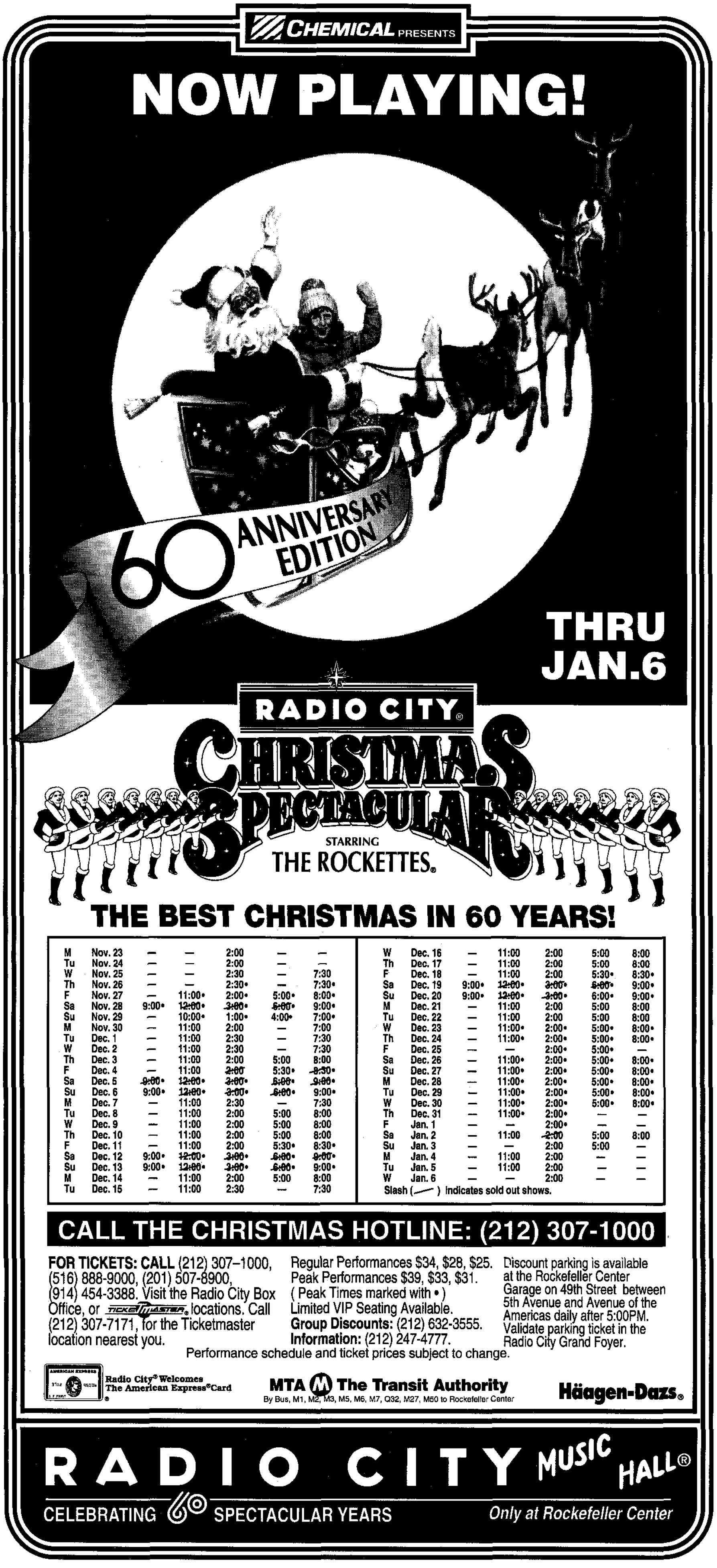
Illustration by
Terry Allen

With a constellation of hits shining On and Off Broadway, New York is currently enjoying one of its best theater seasons ever. Close to $300-million in tickets were bought—an all-time high—and more new shows (37) were produced this year than in any of the past five. Getting to the theater can be a drama in itself. To ensure a pleasant evening, plan carefully. Many of the hits—and even some shows still in previews—require advance-purchase tickets, sometimes months ahead. Also, dinner reservations are a must. And for those who prefer to stay overnight, there are a number of accommodating hotel packages. The city's attractions are all part of the show, helping to make a trip to the theater even more memorable.

A GUIDE TO NEW YORK THEATERGOING

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Th	Nov. 26	—	—	2:30•	—	7:30•
F	Nov. 27	—	11:00•	2:00•	5:00•	8:00•
Sa	Nov. 28	9:00•	~~12:00•~~	~~3:00•~~	~~6:00•~~	9:00•
Su	Nov. 29	—	10:00•	1:00•	4:00•	7:00•
M	Nov. 30	—	11:00	2:00	—	7:00
Tu	Dec. 1	—	11:00	2:30	—	7:30
W	Dec. 2	—	11:00	2:30	—	7:30
Th	Dec. 3	—	11:00	2:00	5:00	8:00
F	Dec. 4	—	11:00	~~2:00~~	5:30•	~~8:30•~~
Sa	Dec. 5	~~9:00•~~	~~12:00•~~	~~3:00•~~	~~6:00•~~	~~9:00•~~
Su	Dec. 6	9:00•	~~12:00•~~	~~3:00•~~	~~6:00•~~	9:00•
M	Dec. 7	—	11:00	2:30	—	7:30
Tu	Dec. 8	—	11:00	2:00	5:00	8:00
W	Dec. 9	—	11:00	2:00	5:00	8:00
Th	Dec. 10	—	11:00	2:00	5:00	8:00
F	Dec. 11	—	11:00	2:00	5:30•	8:30•
Sa	Dec. 12	9:00•	~~12:00•~~	~~3:00•~~	~~6:00•~~	~~9:00•~~
Su	Dec. 13	9:00•	~~12:00•~~	~~3:00•~~	~~6:00•~~	9:00•
M	Dec. 14	—	11:00	2:00	5:00	8:00
Tu	Dec. 15	—	11:00	2:30	—	7:30
W	Dec. 16	—	11:00	2:00	5:00	8:00
Th	Dec. 17	—	11:00	2:00	5:00	8:00
F	Dec. 18	—	11:00	2:00	5:30•	8:30•
Sa	Dec. 19	9:00•	~~12:00•~~	~~3:00•~~	~~6:00•~~	9:00•
Su	Dec. 20	9:00•	~~12:00•~~	~~3:00•~~	6:00•	9:00•
M	Dec. 21	—	11:00	2:00	5:00	8:00
Tu	Dec. 22	—	11:00	2:00	5:00	8:00
W	Dec. 23	—	11:00•	2:00•	5:00•	8:00•
Th	Dec. 24	—	11:00•	2:00•	5:00•	8:00•
F	Dec. 25	—	—	2:00•	5:00•	—
Sa	Dec. 26	—	11:00•	2:00•	5:00•	8:00•
Su	Dec. 27	—	11:00•	2:00•	5:00•	8:00•
M	Dec. 28	—	11:00•	2:00•	5:00•	8:00•
Tu	Dec. 29	—	11:00•	2:00•	5:00•	8:00•
W	Dec. 30	—	11:00•	2:00•	5:00•	8:00•
Th	Dec. 31	—	11:00•	2:00•	—	—
F	Jan. 1	—	—	2:00•	—	—
Sa	Jan. 2	—	11:00	~~2:00~~	5:00	8:00
Su	Jan. 3	—	—	2:00	5:00	—
M	Jan. 4	—	11:00	2:00	—	—
Tu	Jan. 5	—	11:00	2:00	—	—
W	Jan. 6	—	—	2:00	—	—

Slash (—) indicates sold out shows.

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ACT I

BOX OFFICE

Among the Tony award–winning musicals responsible for Broadway's revival are *Guys and Dolls*, *Jelly's Last Jam*, and *Crazy for You*. Rave reviews and show-stopping performances have made them the hottest tickets in town. The musical inspired by the life of jazz great Jelly Roll Morton continues to break box-office records, thanks to the singing, acting, and tap-dancing talents of Gregory Hines. A cast change took place in *Guys and Dolls* last month: *Dukes of Hazzard* heartthrob Tom Wopat took over the role of Sky Masterson. *Crazy for You*, a romantic musical comedy set in New York City and a Nevada mining town in the 1930s, features music and lyrics by the Gershwins, including 15 standards and four recently discovered songs.

Seasonal performances provide another reason to take in an evening show or matinee. The New York City Ballet dances *The Nutcracker* November 27 through January 3, and at each performance there are gasps as the one-ton Christmas tree magically grows in height from twelve to forty feet. The Radio City Christmas Spectacular runs through January 6. This year marks the 60th anniversary of the show, and it will feature updated costumes, music, and choreography, with the Rockettes tapping "Christmas in New York."

In addition to the 20 plays and musicals currently open or previewing (including *Cats*, which celebrated its tenth anniversary last month), dozens of new productions are on the boards. Chekhov's *The Seagull* starts performances on November 29; Tyne Daly stars. George Bernard Shaw's political comedy *The Apple Cart* opens December 2.

My Favorite Year, a new musical presented by Lincoln Center in association with AT&T:OnStage at the Vivian Beaumont Theater is currently in previews with a December 10 opening. The production stars Evan Pappas as the young comedy writer Benjy Stone and Tim Curry as the carousing movie star Alan Swann. Early in the New Year, Eugene O'Neill's Pulitzer prize–winning play *Anna Christie* opens January 14 at the Roundabout Theatre. Natasha Richardson and Liam Neeson make their Broadway debuts in it; Anne Meara and Rip Torn also star.

Callers to the Broadway Show Line (563-BWAY) hear recorded descriptions of Broadway and Off-Broadway shows and are referred to the appropriate ticket agents. Similarly, the Theatre Development Fund's (TDF) NYC/Onstage call-in line with American Express (768-1818) gives recorded information about theater, dance, music, borough events, and children's entertainment.

TDF also operates the TKTS booths that sell day-of-performance tickets for Broadway and Off-Broadway shows at discounts of 25 to 50 percent, plus a $2.50-per-ticket service charge. Cash and traveler's checks are accepted. The Theater District location, Duffy Square at Broadway and 47th Street, operates from 3 to 8 P.M. On Wednesday and Saturday matinee days, it's open from 10 A.M. to 2 P.M. as well. Sunday hours are noon to last curtain-time. Lower Manhattan TKTS is located on the mezzanine at 2 World Trade Center and is open from 11 A.M. to 5 P.M. weekdays (Saturdays until 3).

There is also a booth at Court and Montague streets in Brooklyn (Tuesday through Thursday 11 A.M. to 2 P.M. and 2:30 to 5:30; Friday 11 to 5:30; Saturday 11 to 3:30). The Lower Manhattan and Brooklyn locations also sell full-price advance-sale tickets, and offer discounted matinee tickets the day before performance.

Call-in ticket services such as Tele-Charge (239-6200) offer convenience and dining deals. New this season, Ticketmaster (307-4100) provides exact seat locations for Nederlander theaters and some others.

For hard-to-get tickets and last-minute plans, Great Seats Ltd. (302-1643) specializes in sold-out shows and can even provide day-of-performance tickets. Great Seats gives exact seat locations and arranges prompt ticket delivery in Manhattan. Charges depend on the show and service required.

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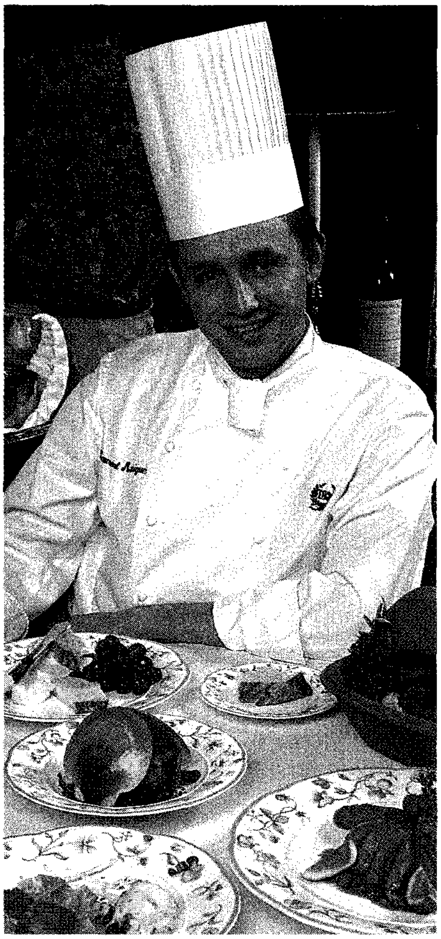

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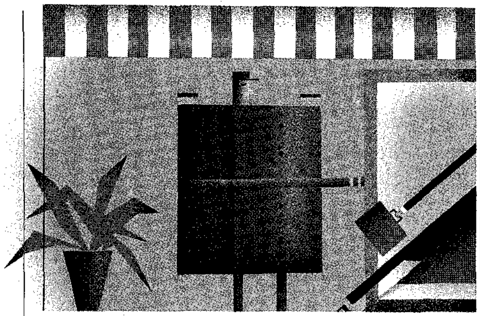


ACT II

GRAND HOTELS

Staying at a city hotel for an evening or weekend can make a theater experience feel like a mini-vacation. A number of Manhattan's fine hotels offer theater packages, which generally include the cost of the room and tickets. Meals and parking are sometimes included. Hotels that do not have packages often customize arrangements to accommodate guests' theater plans.

The Hotel Macklowe (145 West 44th Street, 768-4400) features a Broadway Nights package priced at $389 (plus room tax) for two. It includes a room with a king-size or two double beds, two theater tickets to the guests' show of choice, pre-theater dinner in Restaurant Charlotte, and a continental breakfast. Meals include tax and tip. Gift certificates are available. For diners not staying the night, Restaurant Charlotte has a $25.95 prix-fixe dinner (served 5 to 11:30 P.M.) with a low-fat, low-calorie menu.

Early in 1993, the New York Marriott Marquis (1535 Broadway at 46th Street, 704-8700) will offer a theater package that includes tickets to Neil Simon's *The Goodbye Girl*, mounted as a musical (with music by Marvin Hamlisch) and starring Martin Short and Bernadette Peters. The play will run in the hotel's Marquis Theatre; previews begin February 13.

Top-rate hotels in New York generally attract top chefs, but their restaurants tend to be favored by out-of-towners. Dining in hotel restaurants is catching on, though, as New York residents come to appreciate the ambiance and advantages. "You simply can't offer a four-star hotel room without having a four-star restaurant," says Faye Fisher, an executive with the Transmedia dining-out card, which offers 25 percent discounts at area restaurants. "Plus, they're usually more spacious, comfortable, and private."

At Peacock Alley in the Waldorf-Astoria (301 Park Avenue at 50th Street, 872-4895), chef Laurent Manrique, who specializes in the provincial cuisine of southwest France, is offering an elaborate five-course tasting menu from 5:30 P.M. to accommodate theatergoers. The prix-fixe menu will change weekly and is available with special wine selections for each course. The price is $45 per person ($69 with wine).

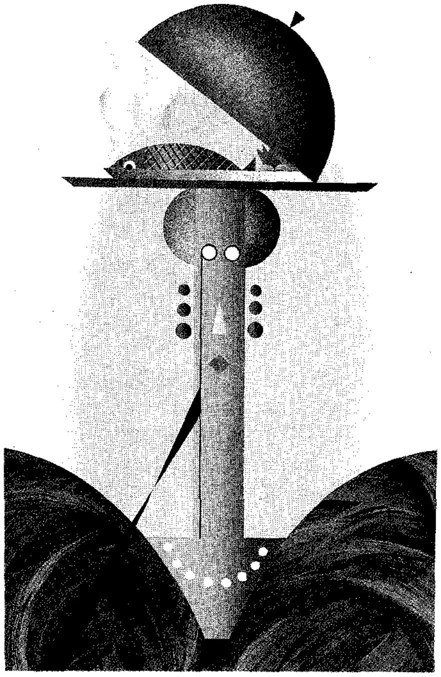
The Hotel Inter-Continental New York (111 East 48th Street, 755-5900) offers both a pre-theater (served 5:30 to 7:30 P.M.) and après-theater (10 to 11:30 P.M.) dinner in its newly refurbished Barclay Restaurant for $34.95. Steamed salmon with lobster mousseline and dill cream sauce is one tempting entrée. On the dessert menu, raspberry Black Forest *gâteau* satisfies a sweet tooth. Dinner includes a glass of Cuvée Chevillot wine.

The Halcyon restaurant in the Rihga Royal Hotel (151 West 54th Street, 307-5000) serves a three-course $29.50 pre-theater dinner prepared by executive chef John Halligan, a member of the New York regional team in this year's International Culinary Olympics. In addition to savoring dishes such as lightly smoked and roasted rack of lamb or roasted cod with lobster mashed potatoes (served 5:30 to 7 P.M.), diners driving in from out-of-town are entitled to four hours of free parking ($1.50 an hour for each extra hour) that day.

At the Peninsula New York (700 Fifth Avenue, at 55th Street, 247-2200), theatergoers may enjoy a $28.50 three-course pre-theater dinner in the elegant Restaurant Adrienne. Enticements change weekly. Current specials include a first course of crisp goat wontons or the chef's special risotto; and grilled duck breast or pan-seared tuna mignon entrées.

Nicole's restaurant in the Park Central Hotel (870 Seventh Avenue, between 55th and 56th streets, 247-8000) has a $24.50 pre-theater menu available 5:30 to 7 P.M. (tax and gratuities not included). The bill of fare changes frequently; roast red snapper with shrimp crust, grilled boneless double chicken breast with arugula and sun-dried tomatoes, and veal paillard with grilled portobello mushrooms are among the tasty repasts. The theater desk in the hotel lobby helps visitors secure tickets to shows.

The Holiday Inn Crowne Plaza Manhattan (Broadway and 49th Street, 800-243-NYNY) makes the most of its location in the heart of the Theater District. In the lobby, Theater Service Americana acts as a broker, arranging tickets and transportation for guests. The Broadway Grill draws a pre-theater crowd with its $19.95 prix-fixe menu (served 5:30 P.M. till midnight) that includes soup or salad, pasta or grilled chicken, and a choice of three desserts. And in Samplings Bar, they've named the dishes after shows.



ACT III

THE DINING ROOM

Dining before or after the show is one of the pleasures of a theater evening. While there's drama in the presentation of an exotic entrée, there need not be a chase scene at the end of the chef's performance.

Restaurants in Times Square and throughout the city prepare meals with curtain time in mind. Many establishments have mastered split-second timing: They can feed a party a three-course meal in under 90 minutes. Other restaurants require a bit more time; allow closer to 2 hours to ensure there's no rush.

When calling for pre-theater dinner reservations (which one ought to do as far in advance as possible) mention the curtain time. Then remind the maître d' and waiter once you have been seated. Depending on how far the theater is from the restaurant, leave at least 20 minutes to get there and get settled before curtain time.

Favorites along Restaurant Row on West 46th Street—where the stars often eat—include Orso (322 West, 489-7212), Joe Allen (326 West, 581-6464), and Lattanzi (361 West, 315-0980). Barbetta (321 West, 246-9171) offers a sumptuous pre-theater, six-course tasting menu ($39 per person) that changes frequently. Main-course selections include fish catches of the day, fowl, rabbit, and rack of veal, among others. The restaurant also has live music

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A handsome, clubby steakhouse in the great New York tradition, serving prime aged steaks and chops, huge lobsters, and a variety of fresh seafood. Extensive wine list emphasizes fine California wines. Validated parking from 5 P.M. until midnight. All major credit cards.

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133 West 47th Street (between Sixth and Seventh avenues)
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"La Topiaire...promises to be a crowd-pleaser...Theatergoers would do well to seek it out."—Bryan Miller, *New York Times.* Dramatic multi-level dining. French-Continental cuisine. Pre-theater hit at $26.95.

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Illustration by Jeanne Fisher

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A number of restaurants cater to theatergoers. Dish of Salt (133 West 47th Street, 921-4242) serves Cantonese cuisine and offers a prix-fixe banquet dinner ($30 per person) with such savory dishes as filet mignon with shiitake mushrooms, sautéed lobster, scallops, and shrimp in white sauce, and spicy mandarin-orange chicken.

Ben Benson's Steak House (123 West 52nd Street, 581-8888) is known for dishing up steaks, chops, large lobsters, and unusual salads. Dinner includes complimentary parking from 5 P.M. until midnight. Irene (117 West 58th Street, 397-4256) offers a four-course prix-fixe menu with a choice of two-pound lobster, sirloin steak, or fresh fish ($30 per person, parking included).

For Francophiles, René Pujol (321 West 51st Street, 246-3023) has a four-course prix-fixe dinner ($32) with entrées such as roasted salmon with braised leeks, mushrooms, and red-wine sauce, and roast breast of chicken with herb crust and tomato compote. Pierre Au Tunnel (250 West 47th Street, 575-1220), which specializes in French provincial fare, offers a three-course prix-fixe dinner ($26) that includes sautéed red snapper with herb crust and roast duckling with fresh apples and orange sauce among its main-course selections. For continental cuisine in a casual setting, there's La Topiaire (120 West 45th Street, 819-1405), which offers a special three-course pre-theater menu ($26.50) that changes frequently.

Northern Italian specialties can be found at Barrymore's Hideaway (32 West 37th Street, 947-8940), which serves a three-course pre-theater dinner ($27.50). Moderately priced, Simply Pasta (120 West 41st Street, 391-0805) has an à la carte menu with a large selection of tasty dishes under $11.

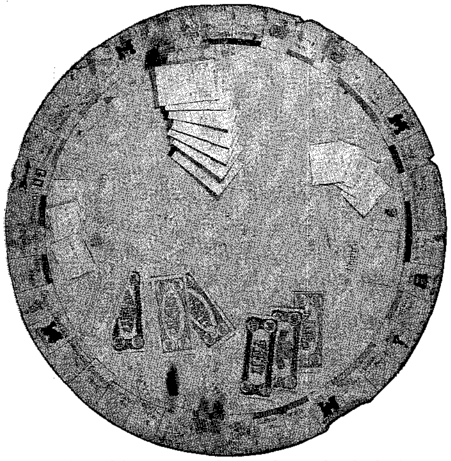
A little farther afield, the Ambassador Grill (44th Street and First Avenue, 702-5014) features contemporary American cuisine and a two-course pre-theater dinner ($19.92 per person). Entrée selections include roasted monkfish in a tortilla crust with a horseradish sauce, and sweet-pepper roasted chicken with dried sausage and spiced cashews. For those attending Lincoln Center events, Sfuzzi (58 West 65th Street, 873-3700) serves a three-course, pre-theater dinner ($29.95) of Northern Italian specialties.

After the show, amateur critics can repair to the American Festival Cafe (Rockefeller Plaza, 20 West 50th Street, 246-6699), Century Café (132 West 43rd Street, 398-1988), or Café Un Deux Trois (123 West 44th Street, 354-4148) and review Pacino over cappuccino. ●

(Continued from page 112)

$4,000 to $6,000) resembles an anchor. Among the masterpieces being offered is an Achaemenid bronze mirror (lot 15, $100,000 to $150,000), the back of which is decorated with lions in profile that are cast in low relief.

For the past five years, Sotheby's has been building a market for Southeast Asian and Indian figurative sculptures that would appeal to Western collectors. Its December 5 auction offers a good selection of Gandharan works from Pakistan, which show Western influences picked up from trade routes. A second- or third-century figure of a bodhisattva (the Buddhist equivalent of a Catholic saint) is finely carved from gray schist (lot 61, $8,000 to $12,000). The serene, broad-faced figure is seated on a wooden throne and rests his foot on a lotus blossom, the symbol of life. From Central India comes a sandstone stele of Ganesha, the elephant-headed son of Shiva (lot 83, $20,000 to $30,000). It dates from around the ninth century and shows the figure in a jaunty pose, with its left hip swung out and its trunk in a joyous curl.



An old Monopoly set from Sotheby's.

Also on the block at Sotheby's on December 16 will be American books and manuscripts. Among the offerings is a handwritten page from a speech Lincoln made in 1857 that contains the line "A house divided against itself cannot stand" (lot 195, $300,000 to $500,000). There is also a poignant but more modest letter, complete with revisions, from Frederick Douglass (lot 47, $3,000 to $5,000), in which he thanks Lincoln's widow for the gift of the late president's walking stick. Douglass describes the cane as "an object of sacred interest, a token not merely of the kind consideration in which I have reason to know that the President was pleased to hold me personally, but as an indication of his humane interest [in the] welfare of my whole race."

The sale also includes a handmade Monopoly game (lot 222, $40,000 to $60,000) dating from around 1933. The game board is actually a round oilcloth

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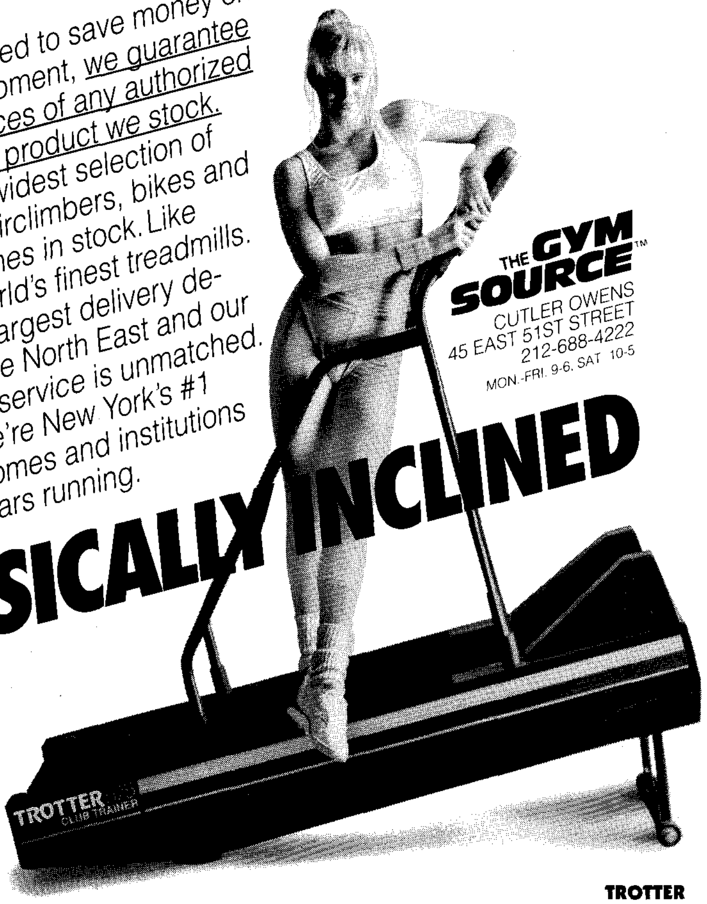

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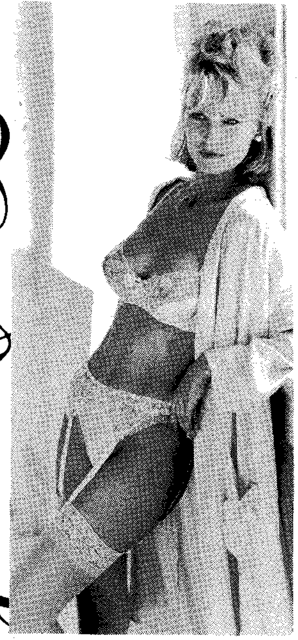

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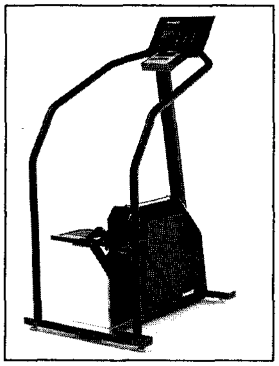

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with hand lettering (*Indiana* is spelled "Indianna"), and the houses and hotels are simply small pieces of pinewood molding.

Toys are among the items to be featured in Phillips's December 5 Christmas collectibles sale. There are lead figures of infantrymen with guns ablazing (these are often less expensive simply because they were the most commonly produced). An eight-piece set of British soldiers firing away (lot 107, $200 to $300) dates to about 1935. A more unusual offering, produced by the German company Heyde, is the 40-piece Arctic Exploration Display set (lot 136, $1,500 to $2,000). It shows Italian explorer Umberto Nobile's expedition and comes with seals, polar bears, mounds of snow for atmosphere, a single-engine seaplane, and a small-scale steamboat with billowing smokestacks, as well as men spearfishing, shooting harpoon guns, and kayaking.

There is also some animation-related material at Phillips—for example, a five-foot-long sketch for Disney's *Alice in Wonderland* (lot 75, $1,500 to $2,500). In graphite and colored pencil, it shows the Queen of Hearts maze with notations for the director along the border: "Queen from opposite direction—running across cards, Camera pan ahead of Queen, Cards fall like dominos."

A far newer collectibles market is lunch boxes. During the eighties, one yuppie entrepreneur started buying up lunch sets, as they're formally called, and promoted them with a price guide. Then he dumped his collection at a substantial profit. The scenario was an investor's dream and a collector's nightmare. Naturally, the market reeled, but it has since regained its footing.

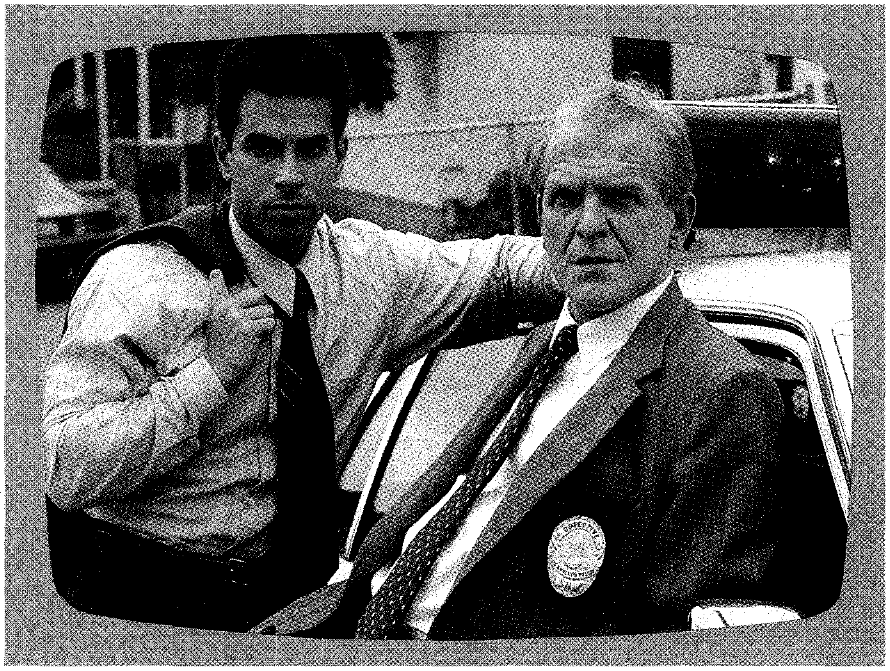
In its December 15 Collectibles and Entertainment Memorabilia auction, Christie's East has enough of these things to stock a couple of third-grade classrooms. There's a 1952 metal Tom Corbett lunch set (lot 71, $300 to $350) that is very retro. A radio-show character, Corbett was a young space traveler whose nickname was "Space Cadet." A vinyl Bullwinkle set (lot 86, $500 to $800) is yellow and features characters like Mr. Peabody and his boy Sherman. The sale's top lot is a Dudley Do-Right lunch set (lot 50, $2,000 to $2,200) with the cleft-chinned Mountie (rolling his eyes), his beloved Nell, and his ever-trusty Horse.

Sotheby's, Christie's, and William Doyle all have jewelry sales in time for Christmas shopping. At Doyle's on December 9, there's an early-Victorian butterfly brooch (lot unassigned, $1,000 to $1,500). The brooch is tortoiseshell and adorned with moonstones and delicate gold filigree. Among the more contemporary pieces is a David Webb pavé-diamond-and-gold pineapple clip with spiky leaves and a dazzling diamond-studded body. ▬

Television/John Leonard

KILL STREET BLUES

"*. . .From the Files* is characteristic Wambaugh—rueful and a little mean; the deck of sympathies is stacked in *A Mother's Right. . .*"



POLICE STORY: *Eddie Velez and John Spencer work L.A.'s mean streets.*

WE ARE TOLD BY THE BEST-SELLING AUTHOR himself in **From the Files of Joseph Wambaugh: Jury of One** (Sunday, November 29; 9 to 11 P.M.; NBC) that, while a cop can find a lot of satisfaction in the job, "if you're looking for love, join the Fire Department." It's a characteristic Wambaugh wisecrack, rueful and a little mean. And *From the Files,* which NBC hopes to turn into a series of TV movies, is characteristic Wambaugh topography, L.A. lurid, full of broken marriages and numbing violence and guilt-stricken, gun-eating boozers. And I'm keeping my fingers crossed.

Mike Mulick (John Spencer) accidentally shot and killed another cop. Seven years later, he is impotent and alcoholic, his wife wants a divorce, and he dreams at night of dead bodies blinking their eyes. When a lowlife is blown away in what appears to be a drive-by wasting, Mike and his partner (Eddie Velez) enter the world of L.A.'s gang-bangers. What they find, in the barrio, is many red herrings, including a heist of a National Guard armory, as well as tribal loyalties and iconographies that seem oddly to parody the partnerships and freak-bar paranoias of the cops themselves. And on a blind date that seems to symbolize his world, Mike meets a widow (Rachel Ticotin) whose husband died from "friendly fire" in the Gulf War. This, of course, is fearful symmetry.

With Wambaugh in charge of his own material, maybe *From the Files* will respect its texture. Though most of what we've come to expect of cops on television, from *Police Story* to *Hill Street Blues* to *Miami Vice,* clearly derives from Wambaugh's black humor, the novels that refined this humor have been, for the most part, mindlessly translated to the screen. *The Choirboys,* with its battered children and severed heads, was the worst example. What Hollywood did to it probably explains his later novel *The Glitter Dome,* where movieland itself is evil. Probably the best film from a Wambaugh novel was the pay-cable version of *The Black Marble,* in which he got too cute for my taste about a dog show and a cop who dreamed of wounded rabbits and of nightingales singing in the raspberry bushes about Old Mother Russia. I'd love to see a movie made of *Golden Orange,* in which Wambaugh took off on Orange County, the capital of white-collar crime in the American Southwest, with its parvenu bankers, landlocked yachts, Rolls-Royce dealerships, and "hot mommas" leaving behind vapor trails of wrinkle cream.

While I'm idly fantasizing, I'd also love to see *any* screen rendition of a Wambaugh that picks up on the Graham Greene element in his fiction—the howling dervish in the shadow of the golden cupola under the onion dome of a Russian Orthodox church in *The Black Marble;* the "ritual and mystery and guilt" of Roman Catholicism in *The Glitter Dome;* the temptation in the desert, the parting of the waters, and the Easter Week Resurrection in *Golden Orange.* Until then, the first installment of *From the Files* is good enough Wambaugh for me to hope for better.

A Mother's Right: The Elizabeth Morgan Story (Sunday, November 29; 9 to 11 P.M.; ABC) can't say that Dr. Eric Foretich sexually abused his 5-year-old daughter Hilary, because no court ever convicted him. What the docudrama can tell us is what the court didn't hear—that another former wife of Foretich's has accused him of molesting yet another daughter. So even if the story in the tabs and on TV hadn't already predisposed us to Elizabeth, a plastic surgeon who went to jail for two years rather than give up Hilary to her father, we'd root for her. After all, she's played by Bonnie Bedelia, always an affecting nervous wreck. Whereas Eric is played by Terence Knox, the *St. Elsewhere* rapist who was a *Tour of Duty* hero before becoming a villain again, three times so far this season.

Besides, Elizabeth's parents, who whisked Hilary away to New Zealand, are played by Rip Torn and Patricia Neal, whom we are inclined to trust, while Eric's are played by Harold Bergman and Grayce Spence, whom we don't. I'm not saying I'm less outraged than you are that it took an act of Congress to get Elizabeth Morgan out of prison. It's just that the deck of sympathies is stacked, and between fancy freeze frames and equally fancy slow dissolves, the movie grinds.

JOHN GRAY WROTE AND DIRECTED **An American Story** (*Hallmark Hall of Fame,* Sunday, November 29; 9 to 11 P.M.; CBS), and he means well; and from Kathleen Quinlan as a psychologist and Lisa Blount as a factory boss and Tom Sizemore as a war-wounded political agitator, he gets

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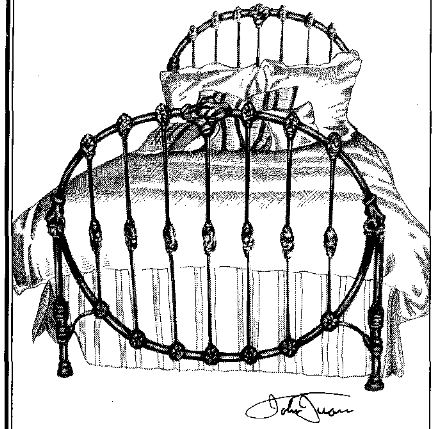

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some affecting performances. But it's a generally listless, entirely predictable tale of veterans returning from the war against Hitler to take back their Texas town from such corrupt heavies as mayor G. W. Bailey and sheriff John M. Jackson. Brad Johnson as the existentially troubled George Meade moons about unconscionably before renouncing his class privilege. David Labiosa as the heroic Hispanic seethes overmuch with race and class resentment before putting his demolition skills to noisy work. Josef Sommer is largely wasted, as is Patricia Clarkson in a walk-on role.

THE ONCE-OVER-LIGHTLIES AND PECULIAR omissions of **De Gaulle and France** (Monday, November 30; 8 to 11 P.M.; Channel 13) include the Communist role in the Resistance; the defeat of France in Vietnam, explaining in part the French Army's behavior in Algeria; André Malraux, who stage-managed most of the rallies of the *Rassemblement du Peuple Français;* RPF's fascistic element; Jean-Paul Sartre, Albert Camus, and the question of torture; all that bad faith left over from the collaboration of so many French with their Nazi occupiers, unexamined by anyone except Marcel Ophuls; the continuing farce of France's belief in its own unique influence on Third World thinking, etc. But a TV documentary on Le Grand Charles that isn't dewy-eyed or culture-bound is long overdue. The film footage of the Battle of Algiers, the OAS terrorist bombings, and the May 1968 student insurrections is extraordinary. If interviews with the spin doctors leave a lot of Ophuls to be desired, enough information is supplied for us to form our own opinion on the "republican monarch."

In brief: IN **Law & Order** (WEDNESDAY, November 25; 10 to 11 P.M.; NBC), Chris Noth gets his third partner in two seasons, Jerry Orbach, and not only is Elaine Stritch more than Michael Moriarty (or anybody else) can handle but he must also cross-examine police psychiatrist Carolyn McCormick about her own recent rape. That *Law & Order* allowed its only recurring female character to be raped in the first place is gratuitous and disgraceful. . . . It took Marco Williams seven years and two trips to Paris **In Search of Our Fathers** (*Frontline,* Tuesday, November 24; 9 to 10 P.M.; Channel 13) to decide that some black families are better off without one. These scars glow in the dark. . . . Ted Turner kicks off his James Bond–movie marathon with a 38-year-old black-and-white kinescope of a live-television CBS *Climax* adaptation of **Casino Royale** (Sunday, November 29; 8 to 9 P.M.; TBS). Barry Nelson is Bond, Peter Lorre's a Soviet slimeball, and Linda Christian's a double-agent vamp. A certified hoot. ■

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BEYOND REALISM, WITH SOME PRATFALLS

"*. . .On the Bum*'s playwright needs a few more lessons in dramaturgy. *Joined at the Head* shows incontestable achievement. . ."

BELL ÉPOQUE: *Cynthia Nixon and John Benjamin Hickey in Neil Bell's* On the Bum.

THE ACTOR-DIRECTOR DON SCARDINO INAUGURATES his artistic directorship at Playwrights Horizon with Neil Bell's **On the Bum or, The Next Train Through,** which Scardino himself has staged. This is the fifteenth play for Bell, who also heads the playwriting program at Playwrights Horizons' Theatre School. An article in the *Times* states that he has been faulted "for heavy-handed metaphors and pretentious dialogue." Heaven forfend that I should fall in with such conventional wisdom; I think Bell writes pretentious metaphors and heavy-handed dialogue.

The play concerns a young actress, Eleanor Ames, desperate in the New York theater of 1938, still smarting, according to Bell, from the Depression as plays keep closing. For his information, 1938 was a banner year. To cite only new works by Americans, there was Wilder's *Our Town,* Sherwood's *Abe Lincoln in Illinois,* Osborn's *On Borrowed Time,* Barry's *Here Come the Clowns,* Behrman's *Wine of Choice,* Odets's *Rocket to the Moon,* Clare Boothe's *Kiss the Boys Goodbye,* Olsen and Johnson's *Hellzapoppin,* and the George Abbott hit *What a Life.* In the musical theater, Anderson and Weill's *Knickerbocker Holiday,* Porter's *Leave It to Me,* Rodgers and Hart's *I Married an Angel* and *The Boys From Syracuse,* and more. Plus works by foreign authors and revivals; Miss Ames could have gotten work, and the theater wasn't, as Bell says, then as now being blown away.

But there is more that he doesn't know. Punctuation, for instance: The comma in his title belongs after the *Bum,* not after the *or.* And what about pronunciation? In a heavily rhymed play-within-the-play, he rhymes *bedizen* with *risen.* One's confidence is rudely shaken. Next, Eleanor gets a telegram from a WPA theater group rehearsing in "Bumfork in the Middle West," asking for her participation. Were such wires wired to little-known actresses? She breaks off with her mother in a bizarre scene that does not connect with anything else in the play, and takes off.

The pretty Miss Ames acquires male drag (though she lacks money for a meal) and becomes a hobo riding a freight car to Bumfork in the company of some pretty scurvy bums. One of them, taking her for a nancy boy, is about to rape her, discovers she is really a girl, and becomes her protector instead. The police surprise the hobos, and Eleanor gallantly starts vamping the main cop while her new pals clobber him from behind. Starving all the way, Eleanor makes it to Bumfork, where farmers refuse to feed her and the local disk jockey nearly rapes her. And the hack WPA director all but fires her before even hiring her.

This doesn't make sense, you protest. You ain't heard nothin' yet, as we say on the bum. The WPA group is performing a verse play by a rich society matron that ludicrously extols the Bumfork plutocracy for building a dam (for selfish reasons), which, in reality, burst and caused many people to die in a flood. When a good, honest play about the same events is substituted for this junk, a Spectacle Inspector from Washington shows up and bans it as Communist propaganda. Meanwhile, the hitherto virginal Eleanor (believe that if you can) gets involved with a handsome farmer whose wife and child have just left him. And what does that bum do after harvesting her cherry? You guessed it; not for nothing is the subtitle "The Next Train Through." But would you also have guessed that a headless ghost will sashay around the stage? Or that the disk jockey broadcasts from a tree?

Yet it would be wrong to say that Bell is entirely untalented. He bravely, even if clumsily, abandons realism, and writes in a stylized, heightened prose that sometimes clicks; he gets off the odd wild but juicy joke; he strives for social satire, a worthy aspiration; and he attempts to make strong statements. What do you say to a man who, the fifteenth time around, is still only promising? Keep trying, I guess.

Scardino has deftly given the play an all-out production. The scenery by Allen Moyer travels more, and more efficiently, than any of the play's hobos; Sharon Lynch's costumes are nervily tongue-in-cheek; and Kenneth Posner's lighting knows how to sculpt a scene into memorability. The thirteen actors, whether playing one role or several, get the job neatly done—though I must exclude Maureen Shay's messy, mush-mouthed performance. As Eleanor, Cynthia Nixon continues her thrilling ascent into major stardom; the charismatic Campbell Scott does what he can with ungrateful material; and J. Smith-Cameron, Joyce Reehling, John Benjamin Hickey, and James Rebhorn contribute particularly tangy support. All that is needed is for Mr. Bell to take a few more lessons in dramaturgy, preferably not at the Playwrights Horizons' Theatre School.

ACTORS, I HAVE ALWAYS MAINTAINED, ARE poor prospects for playwriting laurels, but

Photograph by Joan Marcus.

Catherine Butterfield, whose **Joined at the Head** is at Manhattan Theatre Club's Stage II (which threatens to eclipse Stage I), may yet give me the lie. In this, her first full-length play, she shows incontestable achievement as well as promise of more powerful things to come. At the same time, she acts the part of the wife stricken by cancer with, if anything, too refined understatement and great charm.

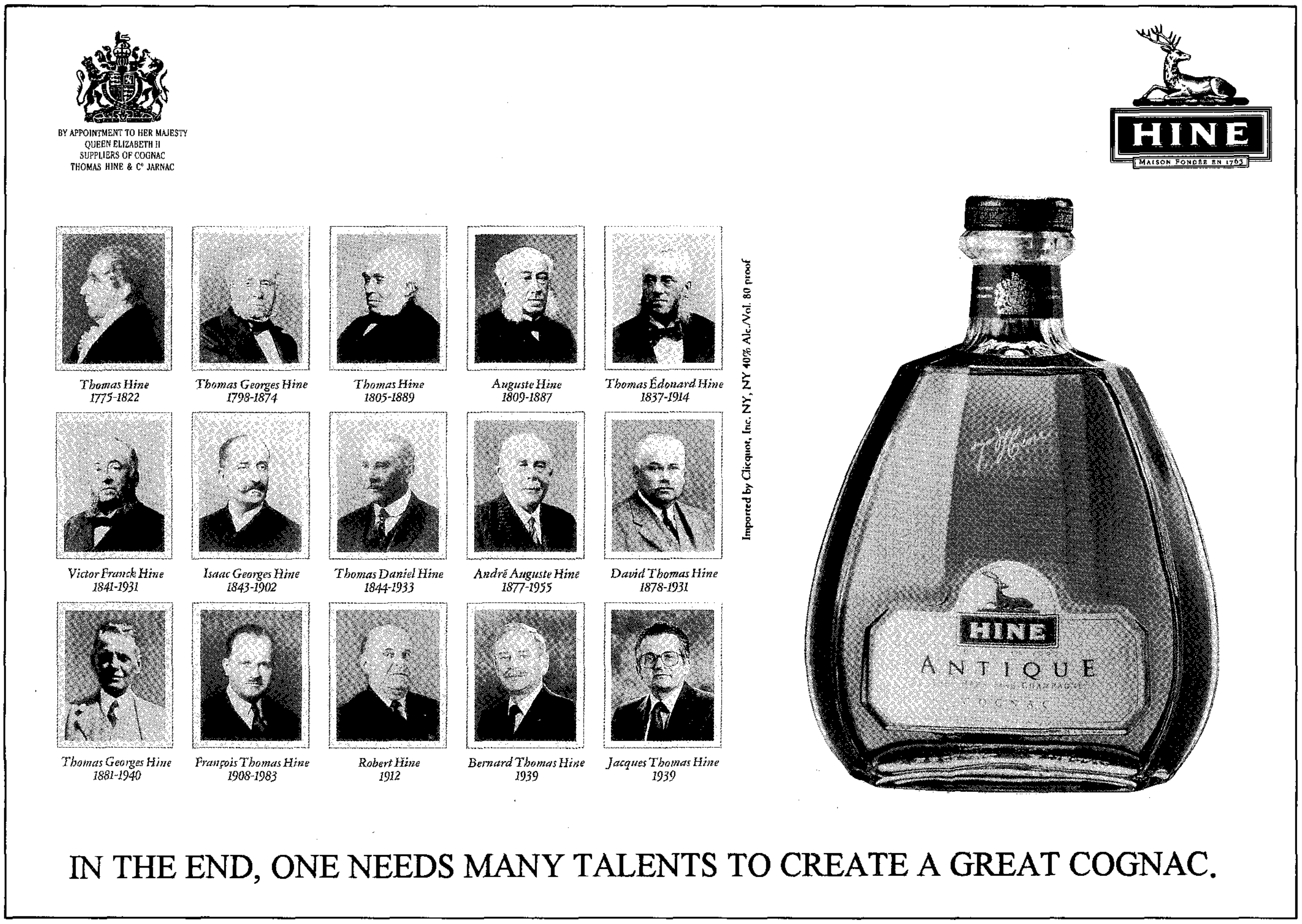
There may have been a time when we would have exclaimed, "No, not another play about cancer!" but at this point, it is downright refreshing to be reminded in the theater that people are still dying of illnesses other than AIDS. Miss Butterfield also uses Pirandellian devices—showing the same scene as it might have happened and as it did, having the novelist-heroine conduct imaginary dialogues with the cancerous wife—which may seem to have become clichés but into which she breathes new theatricality. And she resorts to the ancient stratagem of presenting a dream as reality, and behold, it works for her!

The novelist Maggie Mulroney (Ellen Parker) returns to Boston, where she grew up, on a book-promotion tour with her new novel, *Joined at the Head.* She is phoned at the hotel by her only high-school sweetheart, Jim Burroughs (Kevin O'Rourke), and their reunion is a happy one, even if he announces that he is taking her not merely to dinner but also to meet his wife, Maggy with a y (Miss Butterfield), who, he adds casually, has cancer. Maggie (with an *ie*) now dreads the encounter, but everything goes swimmingly. The Maggies did not really meet in school, but they now immediately and strongly take to each other. And that, dear reader, is as much as I will tell you.

There are flaws, to be sure. A maternal landlady is too simplistic by half; the husband's long soliloquy spills over into self-conscious poeticism; the subplot (the novelist's relationship to her dead father and living men) doesn't quite spring to life; the one obviously farcical scene, a TV interview with a dim-witted and fatuous host, seems too gross to be true, but when you think of Charlie Rose, perhaps not. Still, under Pamela Berlin's bright, brisk direction; with marvelous acting from the Misses Parker and Butterfield and the sturdy Mr. O'Rourke; and with a fine supporting cast and simple but striking production values—notably Natasha Katz's lyrical lighting—you should be, at the very least, content. And content (substantive), too, is what this play, unlike so many others nowadays, has.

JOHN LEGUIZAMO, THE YOUNG AUTHOR AND sole actor of *Mambo Mouth,* continues honing the art of the one-person show with **Spic-O-Rama,** in which he enacts successively almost an entire crazy, mixed-up Hispanic family in our unfair city. He portrays the mischievous nine-year-old who is, as it were, the narrator; his two antithetical elder brothers: one a macho Gulf War veteran about to give up his womanizing and marry his spitfire fiancée, the other a homosexual and would-be Anglo, practicing a Shakespearean role and British accent as he prepares to head for London and Laurence Olivier; his long-suffering mother, who runs a laundromat, and gives as good as she takes; and the absentee father, a ne'er-do-well who nevertheless appears for the wedding, where he tries to field his family's accumulated ire.

Leguizamo writes crisp, droll dialogue: "It's hard being Elizabethan in Jackson Heights" or "If I were two-faced, do you think I would be wearing this one?" He acts all parts with considerable skill, and those of the thespian and the mother with awesome expertise: The four people seated behind us agreed they liked the actress playing the mother best. He makes his tesserae form a credible mosaic, and he can conjure up the invisible interlocutors. But I can't help feeling that someone who shows the aptitude to write a real play and play a demanding part to the hilt ought not to trade in the bigger thing for the lesser. ▬



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GOULDFINGERS

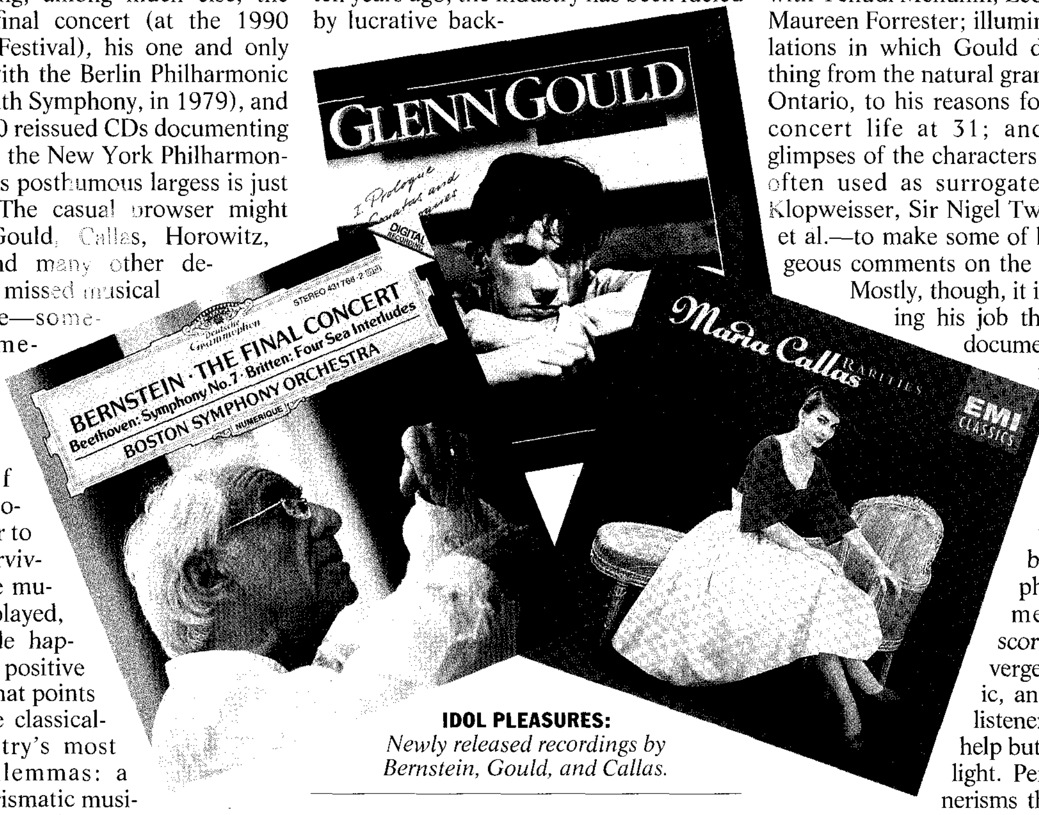
“. . .Glenn Gould’s involvement with the scores he loved verges on the ecstatic; the disc of Callas rarities is not for the faint of heart. . .”

WHAT’S NEW, INTERESTING, AND PLENTIFUL right now in the audiovisual field? Discovered treasures from Vladimir Horowitz. Maria Callas rarities. The complete recorded legacy of Glenn Gould, including many video performances never before released. A cornucopia of Bernsteiniana containing, among much else, the conductor’s final concert (at the 1990 Tanglewood Festival), his one and only appearance with the Berlin Philharmonic (Mahler’s Ninth Symphony, in 1979), and more than 100 reissued CDs documenting his work with the New York Philharmonic. And all this posthumous largess is just a sampling. The casual browser might think that Gould, Callas, Horowitz, Bernstein, and many other deceased, much missed musical legends were—somehow, somewhere—still making records.

They aren’t, of course, but people seem eager to hear every surviving note these musicians ever played, sang, or made happen. There’s a positive hunger here that points up one of the classical-record industry’s most troubling dilemmas: a dearth of charismatic musical personalities able to capture the public’s imagination and justify redoing, yet again, the already overrecorded standard repertory.

Despite much anguished hand-wringing over this fact of life, exercises in futility continue. Conductor X completes one unremarkable set of Beethoven symphonies and immediately begins another; pianist Y offers “his” Liszt Sonata, a dull rendition without a hope of competing against the 50-odd other available versions; soprano Z sleepwalks through a recital of familiar Mozart arias; two costly new recordings of Wagner’s *Ring* cycle will soon be joined by three more, even though the tiny pool of singers remotely able to do the music justice dried up long ago. All this busyness ranges from the inexplicable to the incomprehensible, producing hundreds of records with no redeeming artistic or commercial value. One wonders who is buying them all.

The inevitable answer is “precious few,” and the major labels are hurting. Ever since the compact-disc revolution ten years ago, the industry has been fueled by lucrative back-catalogue reissues and new material from the handful of remaining superstars, sources that may soon be exhausted. When they are, the big guns of recorded classical music—EMI, Sony/CBS, BMG/RCA, PolyGram’s Deutsche Grammophon/London/Philips triumvirate—could turn into full-time archival operations, which might not be such a bad thing. At least the records by yesterday’s giants continue to sell briskly.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IDOL PLEASURES:
Newly released recordings by Bernstein, Gould, and Callas.

For its sheer musical richness as well as for putting fresh perspectives on an extraordinary pianist, the **Glenn Gould Collection** deserves the widest circulation. Over the next two years, Sony Classical plans to remaster and reissue all of Gould’s CBS recordings, and nine compact-disc packages are currently at hand. Even more valuable are sixteen video programs made by the Canadian Broadcasting Corporation, films that capture the pianist in performance from 1954 up to 1982, when he died, too soon, at 50. Preserved here are live concerts from Buffalo to Moscow; studio recitals; collaborations with Yehudi Menuhin, Leonard Rose, and Maureen Forrester; illuminating self-revelations in which Gould discusses everything from the natural grandeur of Wawa, Ontario, to his reasons for opting out of concert life at 31; and entertaining glimpses of the characters he created and often used as surrogates—Karl-Heinz Klopweisser, Sir Nigel Twitt-Thornwaite, et al.—to make some of his more outrageous comments on the state of music.

Mostly, though, it is the pianist doing his job that makes these documents so mesmerizing and, in the end, deeply moving. A musician in action can often be a distracting sight, but Gould’s physical involvement with the scores he loved best verges on the ecstatic, and any receptive listener can scarcely help but share in his delight. Perhaps the mannerisms that some critics found so off-putting—the humming, hand-waving, weaving about, cueing, etc.—were somehow more objectionable in public recitals. I can’t say—I never saw Gould play live except at recording sessions—but under the relaxed, informal conditions of these videotaped performances, one has only the impression of a contented genius at work, inexorably drawing a viewer into the musical experience. Perhaps Gould had to leave the hectic concert scene in order to be so at ease with himself and gain this sort of communicative freedom and power. He surely thought so. In one interview, he talks of an artist’s occasional need to step outside the frame of his life and find a degree of isolation from the world if he hopes ever to make any meaningful contribution to it.

Each of the twelve programs so far re-

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leased, in both videotape and laser-disc formats, has a title, but none really forms a neatly contained chronological or topical unit. It doesn't matter—anyone who samples one will likely want them all. There are moments featuring music by Beethoven to refresh the spirit: the *Eroica* Variations, Op. 69 Cello Sonata (with Rose), and the opening movement of the First Piano Concerto, played at the tender age of 22. Some performances simply rejoice in brilliant athletic abandon—Ravel's *La Valse,* in Gould's own transcription, is especially dazzling. Others are intriguing curiosities, such as ten minutes of Strauss's *Elektra* played (and sung) on the spur of the moment without a score. Even the failed experiments have a certain horrid fascination: Bach's *Brandenburg* No. 5 and Cantata No. 54, for example, in which the keyboard part is played on something called the "harpsipiano," actually a Steinway grand apparently doctored with thumbtacks. That bad memory is erased by Bach played in excelsis on a second series of video discs, soon to be released: Gould's incandescent performance of the score most identified with him, the *Goldberg* Variations, music that launched his recording career in 1955 and ended it 27 years later.

Like many pianists, Gould held **Vladimir Horowitz** in awe but never quite approved of him. He must have recognized a kinship—both were high-strung personalities who periodically disappeared from public view—but Gould preferred pianists like Sviatoslav Richter, who used his virtuosity to call attention to the music rather than the instrument. Even Horowitz eventually came to resent being typecast as a brainless virtuoso. In later years, he turned to the less showy music that makes up the repertoire on Sony's *Discovered Treasures* (SK 48093): eighteen short pieces by Scarlatti, Bach-Busoni, Clementi, Chopin, Medtner, Scriabin, and Liszt. Recorded for CBS between 1962 and 1972, these orphaned vignettes never found a home on previous Horowitz discs, although the performances are as polished as anything he passed for release at the time. For many connoisseurs, the precisely honed lapidary effects Horowitz achieves here may well be more impressive than all the thundering octaves he used to produce as a young man.

The prize among **Leonard Bernstein's** valedictory discs on Deutsche Grammophon is the Mahler Ninth Symphony, performed with the Berlin Philharmonic on October 9, 1979 (435 378). Why that concert turned out to be a first-and-last encounter between this particular orchestra and conductor can only be guessed at—rivalry with Karajan, lingering postwar bitterness, international musical politics, or just coincidence. For whatever reason, tensions are definitely in the air, and they contribute to a thrilling performance in which Bernstein builds on his wrenching 1965 New York Philharmonic recording without going over the top, as he sometimes did on his 1985 Amsterdam Concertgebouw version. Mahlerites can also spend many fascinating hours comparing this fearless, risk-taking interpretation with the two immaculately groomed readings on DG discs that his antipode, Karajan, coaxed from the same orchestra.

Bernstein's final concert at Tanglewood (DG 431 768) was an altogether more doleful occasion. "When it was over," writes Tim Page in a note included with the disc, "Bernstein, shaken and spent, was accorded one of the most extended and heartfelt standing ovations I've ever witnessed. Slowly, painfully, he walked back from the wings to greet the audience. He smiled weakly, made a motion that might have been construed as a benediction and left the stage." Only the morbidly curious will want to re-experience this sad finale to a great career. In the four interludes from Britten's *Peter Grimes,* the instrumental ensemble often threatens to disintegrate entirely, and Beethoven's Seventh Symphony sounds uncharacteristically exhausted and motionless. This record preserves an undeniably historic event, but somehow I wish it had never been issued.

The disc of **Maria Callas** rarities (Angel CDC 54437) should also be approached with caution—the curdled sounds up top are not for the faint of heart—or at least in the spirit suggested by John Ardoin's liner essay: "Those of us who love Callas wish to be privy to every note she recorded, every thought she committed to tape." By now, barring miraculous discoveries, every note has indeed been made available. All the commercial studio recordings are on EMI/Angel CDs, and dozens of live performances may be found on various specialty labels that were once called pirate—the Callas edition on Melodram from Italy already includes more than 30 opera titles.

What Angel presents here is six previously unissued arias recorded in the early to mid-sixties, a duet from *Aida* with Franco Corelli made in the same period, and three arias dated 1953–1954. This means mostly late Callas, and one can plainly hear why these items were rejected at the time. The burnt-umber texture of Callas's voice is unmistakable, her sovereign musicianship and gripping expressive intensions are never in doubt, but the voice itself has never sounded more recalcitrant. The arias recorded a decade earlier, though, are staggering tours de force, a great singer functioning at her peak. Listening to the vaulting grandeur and incisive phrasing of "Martern aller Arten" from Mozart's *Abduction From the Seraglio* makes it easy to understand why even flawed recordings from a musician as potent as Callas will always be in demand. ■

Books/Rhoda Koenig, Tobi Tobias

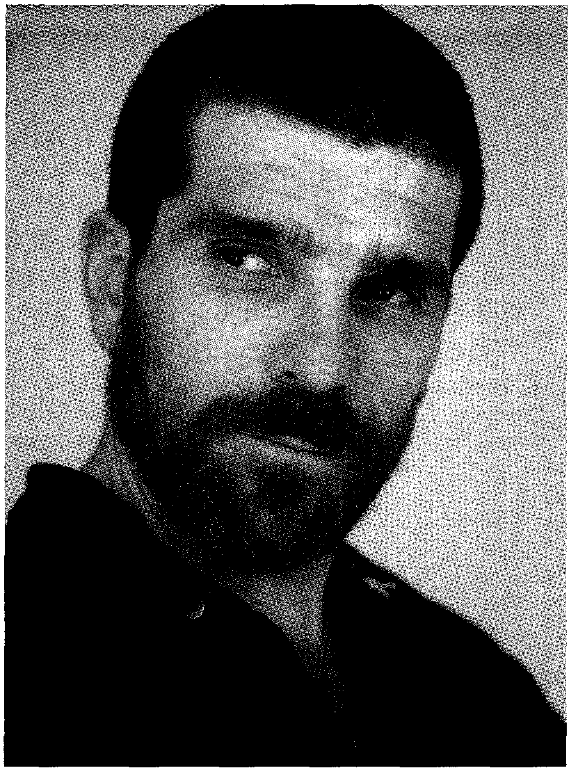
MISTY, WATERCOLORED MEMORIES

> ". . .Much of *The Cabin* is reminiscence, yet Mamet himself remains shadowy. Tharp is trying to explain herself to herself. . ."

The Cabin, *by David Mamet. Turtle Bay Books; 157 pages; $20.*

IN THE TITLE PIECE OF DAVID MAMET'S REflections on where he is and was, he writes about his cabin in the Vermont woods. It is, as one would expect of Mamet, a place of intense, indeed pungent, masculinity: "I would get the smells on my hands and all over my clothes: gun oil and kerosene for the lamps, wood smoke from the stove, and the smell of cigars over all." It is also a place requiring wariness and fortitude: Skunks and bears are neighbors, and snow can drift as high as the chimney. Mamet has a couple of times been unequal to the woods—once, he was lost in the gathering darkness, and another time he came down with pneumonia. "But one day, of course, there will be no accidental road or antibiotic; and perhaps I delude myself, but I think that it will feel somewhat familiar and, perhaps because of that, somewhat less frightening, when that day comes. And there are times when I look forward to it."

No one who has begun at the beginning will be surprised by Mamet's solitary thoughts. "The Rake" is a chilling memoir of violence breeding violence during a childhood spent under siege in a suburban development's model home—a detail no fiction writer would dare invent. Mamet's stepfather on many occasions became so angry that he would strike the glass-topped dining table hard enough to shatter it, exhibiting the bloody wounds that resulted as evidence of Mamet's and his sister's misbehavior. The unnamed stepfather would also beat Mamet's sister nearly every weekend—as Mamet's grandfather would, a generation before, end the week by beating Mamet's mother. The violence between mother and grandfather (who, for a time, lived with his grown daughter and her second husband) would be reenacted in emotional form, all this ugliness coming round again with the grim inevitability of the table breaking (in all those years, did no one ever suggest changing to a wooden top?). Both children come to grief when they are sent to rake the lawn. "Why this chore should have been so hated I cannot say, except that we children, and I especially, felt ourselves less than full members of this new, cobbled-together family, and disliked being assigned to the beautification of a home that we found unbeautiful in all respects, and for which we had neither natural affection nor a sense of proprietary interest."



THE PLAYWRIGHT'S THE THING: *David Mamet.*

Mamet's formal, nearly pompous prose here reverberates with suppressed—and compressed—anger at the point of ignition. The same technique works less well when, in recalling the more pleasant aspects of his Chicago childhood, Mamet writes, "I would like to conclude the gastronomic tour of South Shore with mention of the Frencheezie. That *ne plus ultra* of comestibles. . . ." There the effect is indeed overbearing, the humor of the self-regarding, traveling-salesman type. A sparkier sense of fun is revealed in "Various Sports in Sight of the Highlands," in which Mamet practices but does not play golf, a sport he has always regarded as "some bastard amalgam of billiards and hiking"; he finally decides, however, that "any leisure endeavor which can be pursued to the point of monomania is worthy of respect."

Much of *The Cabin* is reminiscence. We learn of Mamet's time working in Canada, first scrubbing griddles in a Quebec diner ("The weather was cold and damp, and, because of the paper mills, the whole town smelled like the inside of a wet cardboard box"), then at Expo '67, where he impersonated Gutenberg at his printing press and a Parisian dancer ("At the end of the show, all of the extravaganza, which included the Barbadian Esso Triple-E Steel Band, and that's as far as my memory goes, joined Maurice Chevalier onstage and sang something or other"). He lives happily at the Hotel Lincoln in Chicago while selling land over the telephone, and in Chelsea as a young writer, "involved in and very conscious of living a romance" with New York but suffering a sexual contretemps with matzo brei.

Yet Mamet himself remains rather detached and shadowy, taking refuge either, as in his report on the Cannes Film Festival, in elaborate mock-innocence, or in the status of an almost functional figure in one of his parables of mistrust: the recipient of deceptive hospitality in "The Shooting Auction" or of an unwanted graduation gift in "The Watch." His withdrawal conveys a feeling of cold power, sometimes at odds with the slightness of the subjects—a tribute to a Chicago radio station, for instance, and a plea that Muzak be banned from restaurants and shops are too trivial to have been reprinted. Mamet's editors also should have saved him from such sloppy phrases as "first began," "one-piece maillot," and "one of the only," and from such mystifying pronouncements as "If fashion is an attempt by the middle class to co-opt tragedy, home decor is a claim to history" (I understand the second part, but the meaning of the first, as well as the reason for its conditional nature, escapes me). Judging by this style, though, Mamet may not take well to inquiry and contradiction. Like his

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father, he says, "I am, I think, over fond of the few difficulties I enjoyed on my travels toward substantiality. Like him I will, doubtless, subject my children, in some degree, to my personality, and my affection for my youth." **—R.K.**

Push Comes to Shove, *by Twyla Tharp. Bantam Books; 376 pages; $24.50.*

THE DUMBED-DOWN APPROACH OF *Push Comes to Shove,* a memoir by Twyla Tharp in the wake of her fiftieth birthday, suggests that the choreographer is trying to extend her fame beyond its reasonable limits. Her craving for recognition, always as enormous as her talent, is fairly pointless, since few dance-world luminaries become household words. Pavlova, Baryshnikov—these are exceptions, and an important part of their impact has been transcendent personality.

The Tharp of this autobiography, however, is merely a schematic construct, even when the author is discussing her passions, of which dance-making is clearly the deepest. Tharp lacks the writer's skill of re-creating in words the vivid, affective charge of experiences. What's more, her account of her life is a dry exercise in determinism; every event is manipulated to fit her rigid cause-and-effect concept of personal development. (As a kid, she knocks out a rattlesnake that might have killed her, slings it over a branch, and "whoop[s] it up" around the tree. She then mythologizes the event: "I had tapped directly into the primitive drive that celebrates brave physical conquest, good over evil, through ceremonial performances. I had created my first dance.") While her choreography reveals dancers so richly, she can't—in book form—do the same for herself. As usual, when Tharp reaches way beyond her grasp—and in the wrong direction—a sometime admirer of her work may wonder, futilely, why she can't be happy expanding on what she does well.

Terrific choreographers are rare; if a decade produces even one, it's blessed. Tharp is the brightest practitioner to have emerged between Paul Taylor, who's 62, and Mark Morris, who's 36. After a start in the enigmatic avant-garde (dropping raw eggs, performing in the fields of Central Park), she drew upon her ferociously eclectic background—mainstream modern dance, ballet, jazz, tap, even baton twirling—and evolved swift, witty, structurally intricate, wildly original material with a small troupe committed to her vision. Hard-core dance buffs recognized her genius straight off. But she made her mark with the more general audience as a crossover choreographer. Taking the rambunctious form of dancing she'd invented, Tharp invaded the rarefied world of classical ballet and twice forged a brilliant alliance between the two. *Deuce Coupe* (to songs by the Beach Boys) for the spunky Joffrey Ballet, then *Push Comes to Shove* (to Haydn and rag tunes) for the loftier American Ballet Theatre proved that popular and high art could achieve swinging summit meetings.

In extending her horizons—into pure ballet, Broadway, movies, and dramatic dances at odds with her aesthetic—Tharp has encountered her share of disaster, which she confesses as a way of co-opting the reader. Disappointment has plagued her love life, too, as she—like a whole generation that has jettisoned the distinction between public and private—insists upon telling us. While Madonna blithely markets her fantasies, Tharp burdens us with her realities. Every last incident is dutifully chronicled: the marriages and abortions (two each), the relationships with the guys at work (collaborators like the composer David Byrne and a coyly unnamed "married man"). Is Tharp fatally attracted to talent and celebrity, you ask yourself, or just too busy to get out of the studio?

None of these associations has provided lasting satisfaction. The one man for whom Tharp maintains an abiding love is her son, Jesse Huot, though she admits having neglected him for most of his childhood. Of course, everyone who keeps up with gossip will be looking for the paragraph about her bedding Baryshnikov. It's on page 208, and it's without doubt the most embarrassing in the book; written in the manner of the genteel bodice-ripper, it even has recourse to "afterward."

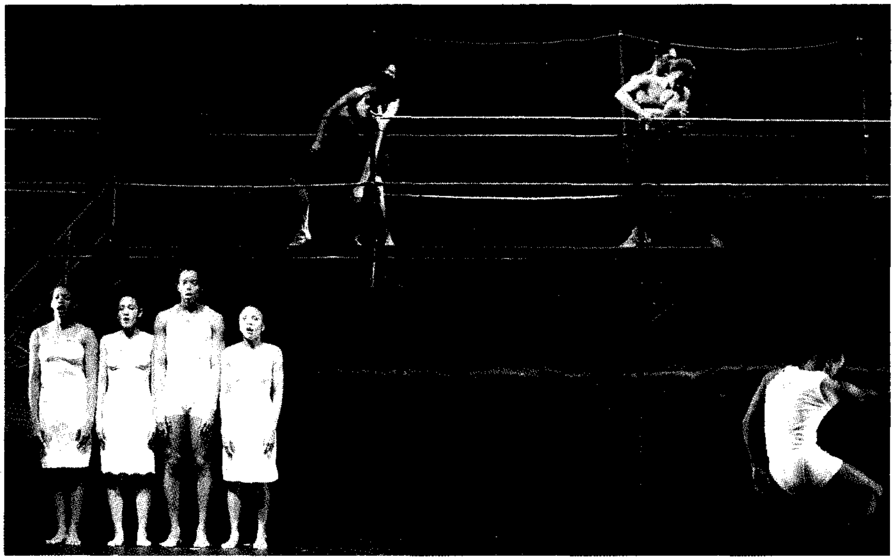
Tharp does her best writing in cameos of dance greats observed from a more objective distance: "Paul [Taylor] was tenuously perched on the cusp of reality: he never appeared completely at ease with the human world. He studied animals in the zoo for hours" and "Her physical infirmities—the arthritis in her hands, for instance—betrayed her profound sense of propriety. To Martha [Graham], making a good public appearance was not a question of others' expectations, but an obligation to herself."

Elsewhere, the prose style is like Tharp's conversation: the blunt, staccato, challenging voice of self-justification. And that's what Tharp seems to be up to in this book. Not only is she trying to explain herself to the public, she's trying—harder still—to explain herself to herself. This leads her into simplistic psychobabble that is both emotionally self-deluding and beneath her keen intelligence. The rage at Mom, whose rapacious needs activated Tharp's perfectionism; the near-impossibility (especially for a woman) of reconciling love and work—all these somehow get resolved. Tharp's motivation is understandable. An autobiography has to have an upbeat ending. What's the alternative—concluding that one's life has been a failure? Or, as is true for most of us, a mixed experience, complex and confusing? **—T.T.**

Dance/Tobi Tobias

WISHFUL THINKING

"...Roussève's 'gospel' is dangerously sentimental and politically questionable. Takarazuka's 'male' performers seem presexual..."



SEARING MEMORIES: *Roussève's* Urban Scenes/Creole Dreams.

Urban Scenes/Creole Dreams, RECENTLY performed at BAM's Majestic Theater, is the final installment of **David Roussève's** epic account of where he comes from. In this segment, the hero—young, black, and gay—cries out to his Creole grandmother for comfort and guidance. Anguished by dwelling in the contemporary landscape of death created by AIDS, he's doubly burdened by the uncaring behavior of a majority that assumes the affliction belongs to a class of "others" who have traditionally been assigned the role of outcasts.

Grandma, generic to the point of being a caricature of an elderly matriarch, proceeds to reveal her personal history. It's so searing that when she finally sheds her everyday disguise to reveal her essential self—a soul-shaking gospel singer—even a person like me who differs from Roussève in gender, color, religious heritage, sexual orientation, and generation can understand where that music comes from and feel connected to its primal power.

Roussève makes other inclusive gestures to his audience, inviting them into his particular cultural world—through emotional warmth, humor, and an assumption of common humanity—rather than alienating them by spewing from the stage the anger, bitterness, and hostility that conspire to say, "You could never understand." He also ingratiates himself with his public through the very accessibility of his postmodern dance-drama. Despite the gravity of its subject matter, it is entertaining: Its effects are varied, its pace is lively, it is pictorially pleasing, and it obeys old-fashioned theatrical conventions—like firm, clear construction—that help viewers know what's going on.

The text is unquestionably the pivotal and most engaging element of the work. It is spoken by Roussève himself, who makes it so rhythmically attractive and so rich in its shifting tones, it could seduce even a listener who knew no English. The spoken narration is supported and expanded—in a manner that echoes the animating call-and-response style developed in black congregations—by the choral chanting and singing of Lavender Light. The message delivered in no uncertain terms by the text is that the bonds of blood and love, coupled with optimism of ecstatic dimensions, enable an individual to endure the most terrible circumstances imposed by society.

Simple, and heartfelt in Roussève's expression of it, this "gospel" is undeniably true. But it is also dangerously sentimental (Roussève can hardly justify calling his company Reality), and it is politically questionable or at least incomplete. Yes, one can learn to survive the most devastating injustices, dignity and hope intact, by drawing strength from one's ancestors who have transcended comparable horrors. However, this leaves one a link in an unending chain of outrages perpetrated upon the innocent. The fury that Roussève portrays, and then abandons after his grandma "fixes" him, might—in another story—be an effective tool for changing the abhorrent status quo in which the powerful ravage the disenfranchised.

Similarly, while I believe the granny wisdom that the dead remain alive in our hearts, such comforting (even incandescent) memories are not something I'm ready to trade for having my friend who died of AIDS just across town to drink with, gossip with, argue with, laugh and cry with. It's hard to caress a ghost, and even harder to be angry with him; living loves have a greater dimension.

Dance is the least important component of Roussève's theater. Considered on its own—admittedly a separation only a dance fan will make—the choreography is weak in essentials like variety and invention. And, one or two dancers excepted, it is not executed with optimal clarity or force. The performers are appealing largely because they are such different anatomical types and each is so confidently her- or himself. Still, it is interesting to see the smooth mix Roussève has made of essentially abstract movement and a tale constructed of literal truths, both anecdotal and sublime.

THE **Takarazuka Revue Company** WAS slipped into the exhaustive dance series at the Joyce Theater as if it were yet another manifestation of high art. Or if not that, a significant example of folk art. It isn't either; it's a lowbrow form of entertainment that has created a fascinating sociological phenomenon on its native turf—a transaction between an esoteric ensemble and the particular audience that it attracts.

As I learned from Ingrid Sischy's recent article in *The New Yorker,* the contingent at the Joyce represented an enormous four-part troupe that offers multimedia extravaganzas designed to showcase the seductive charm of its young female performers—especially those who play the male roles. Onstage, you see, there's not a guy around—men wield the power behind the scenes—and offstage, apparently, the "male" stars perpetuate their masquer-

Photograph by Martha Swope Associates/Blanche Mackey.

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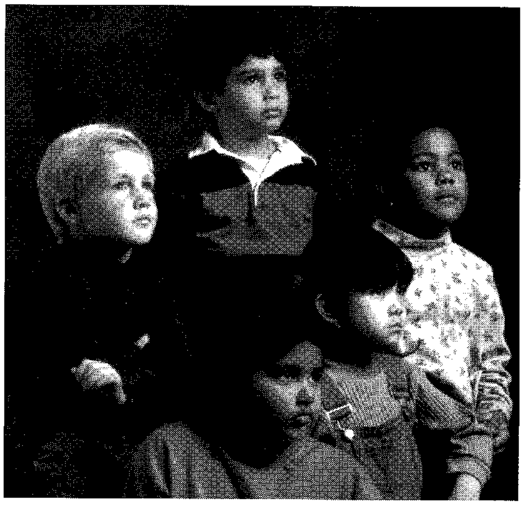

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ade, cultivating a piquant androgyny through cross-dressing, boyish body language, and a low-pitched voice. (All the performers are the product of the company's academy, where teenage recruits receive two years' fierce tutoring in deportment along with their acting, singing, music, and dancing lessons.)

To its ardent Japanese fans—primarily young women who develop crushes on the *travesti* players, and middle-aged women who, having led home-centered lives, are ready to enjoy an "ideal" man who is entirely the construct of fantasy—Takarazuka is the focus of a cult ecstasy. For alien Westerners to feel the authentic experience of Takarazuka, the group would have to bring along a sampling of its native audience: the followers who weep in the theater and who, banded in clubs, reverently shadow and ogle their favorite performers in the outside world.

Judged as art, Takarazuka can easily be dismissed as a troupe of mediocre practitioners in improbable, glitzy "numbers" inspired by a crazy quilt of Eastern and Western sources, from classical to popular to outright kitsch. The programming created especially for the New York engagement was atypical, consisting solely of dance, shorn of the customary complements of drama and song. The dancing was adequate at best: technically deficient, mechanically executed, and projected with relentless, appalling archness. The choreography was execrable, to put it kindly. The camps of classical ballet, Broadway jazz, Graham-style modern dance, and traditional Asian theater were shamelessly raided and looted, the booty nightmarishly jumbled, with little regard for the intrinsic nature of each piece of the spoils. The product was tricked out in costumes and sets as "spectacular" as can be managed at the modestly equipped Joyce, whose facilities allow snow to fall downstage but not upstage.

More disappointing still was the absence of the imaginative erotic adventure promised by gender reversal and sexual ambiguity. Women dressed as men, or otherwise adopting male traits, are provocative in myriad ways; in the theater, such figures can exude enormous glamour. The phenomenon has to do with the woman's crossing the boundaries of social custom in a way that is at once attractive and indiscreet, as well as her becoming a creature you can't quite categorize—alluring in her mystery. Unfortunately, Takarazuka's members are so callow in their development as personalities as to seem presexual or even asexual. The male images they offer are not those of men but of spunky boys with alarmingly low testosterone levels (Huck Finns, as understood by Walt Disney). I suspect that if you screened *Morocco* for these sweet young things, they'd have no idea what to make of Marlene Dietrich. ■

The Underground Gourmet/Fran Schumer

WHAT'S UP, DUCK?

". . .The tender, exquisitely flavored bird served at Apple will remind you of the kind the great French restaurants used to serve. . ."

YOU KNOW THOSE TOUGH, LACQUERED ducks hanging in the windows of Chinese restaurants? Happily, they bear no relation to the tender, moist, and exquisitely flavored bird served at **Apple Restaurant** (17 Waverly Place, near Mercer Street; 473-8888), a quasi-health-food and Vietnamese restaurant.

The room, once the home of the more elegant Garvin's, has been stripped of Victoriana and redone à la Japanese, which is to say it's bare, though not unfriendly. And the *karaoke* singers, mercifully, have been banished to a room of their own.

Back to that duck, which will remind you of the kind the great French restaurants used to serve. It's juicy but not at all greasy, and boneless, which is nice because otherwise, duck isn't easy to eat. Undoubtedly, this is the best duck in the city for the price ($9.95) and may even be better than many that cost more. The garnish is uninspiring: cucumbers, pickled carrots, and tomatoes that, like the *karaoke* room, are best ignored.

GOOD EVENING, VIETNAM: *Curried veggies, multicultural cocktails.*

You'll fare as well among the appetizers only if you order the vegetable tempura, so hot and crunchy you'll know it was cooked mere seconds before it was served ($4.25). Apple has a slightly macrobiotic bent, so just ask and a bowl of brown rice will appear ($1.50), the perfect accompaniment to this pretty basket of skillfully deep-fried broccoli, cauliflower, onion, and winter squash.

The fresh Vietnamese spring rolls are visually stunning—slender white rolls of coriander, shrimp, lettuce, and mint—but they're dull, and the peanut sauce with them is gooey and sweet ($3.95). Also lacking flavor are the Vietnamese dumplings ($4.95), and though it sounds intriguing and makes a stunning plate with its plumage of purple cabbage and green mint, the shrimp-and-flour paste coating stalks of sugarcane is also flat ($5.95). Are there really shrimp in there, and what do you do with all that sugarcane after the first or second gnaw?

Better concentrate on vegetables and greens—the small house salad, for example, in which the romaine lettuce, shredded carrots, red onions, and sprouts are greengrocer fresh ($2.50). And the tahini dressing offered with it is first-rate: rich, smooth, and full of the good (nonanimal) kind of fat.

Main courses run the gamut from vegetarian (crispy seitan, or wheat gluten, with pecans; $6.95) to those with generous portions of meat (bo luc lac, or Vietnamese stir-fried beef; $6.95). Among the hybrids, the vegetable curry is a standout: ten seasonal vegetables (broccoli, cauliflower, zucchini, onions, mushrooms, red peppers, and more) in a vibrant sauce that has qualities more interesting than heat ($7.95). In addition to all that ginger and garlic, there's chicken stock in here (which the owner will omit for vegetarians).

Another of the menu's highlights is the utterly plain broiled fish. The red snapper, when available, reminds you how good no-frills can be ($11.95). Lightly brushed with a mild and tasty teriyaki sauce, the fillet is quickly broiled, then served with nutty brown rice and florets of steamed broccoli. All fish should be this tender, this moist.

Simple and lovely, too, is the vegetarian sushi with its jewellike filling of cucumber, carrots, and avocado. You get eight fat circlets plus steamed kale, winter squash, and best-quality wasabi that manages to be both refreshing and hot ($7.50).

You'll probably want to resist your server when she urges upon you the deep-fried lotus root with artichoke pasta, but in this one case, daring pays. A health-food variation of eggplant parmigiana, this version has a much more interesting texture because, deep-fried, lotus root remains crunchy—something eggplant does not. The tomato sauce is thick and flavorful; the artichoke pasta is not much different from the regular kind and is served chewy and firm ($8.95).

On the separate Vietnamese menu are both the boneless duck and the vegetable curry, as well as less successful dishes like shrimp with lemongrass and vegetables ($8.95) and rice noodles with stir-fried chicken, shrimp, beef, or pork, which even a liberal dousing of hot oil can't revive ($7.95).

Desserts come in three categories: those without sugar and dairy, those without sugar, and those with both. Naturally, the more pollutants, the better, with one exception: the pear-and-raisin pie, so rich and fruity you'd order it even if it weren't so pure ($2.75).

With its something-for-everyone posture, Apple features a variety of all-fruit shakes (try the frothy pineapple; $2.75), multicultural cocktails like Asian Fuzz (rum, milk, and litchi nuts; $5), and Vietnamese coffee, made here with condensed milk and happily not as much sugar as they use in Saigon ($2.50).

Apple is open for lunch Monday through Friday and for brunch Saturday and Sunday from 11 A.M. to 4:30 P.M., for dinner Monday through Thursday from 4:30 P.M. to 11 P.M., Friday and Saturday till midnight, Sunday till 10 P.M. Full bar. A.E., M.C., V.

Photograph © 1992 by Frederick Charles.

SALES & BARGAINS

BY LEONORE FLEISCHER

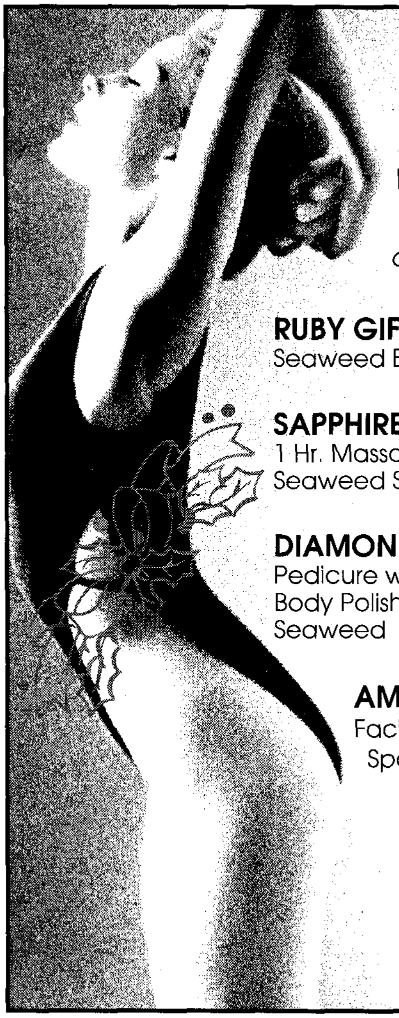
PIER PRESSURE

IF YOU'RE THINKING ABOUT DINING OUT ON Thanksgiving, Abbracciamento on the Pier offers a prix fixe 5-course dinner featuring Northern Italian cuisine and traditional favorites. The meal, served from noon to 10 P.M., includes assorted antipasti; homemade ravioli; minestrone or salad; your choice of young Vermont turkey with stuffing and cranberry sauce, prime rib, shrimp scampi, or veal scaloppine Marsala; and your choice of pumpkin pie, apple pie, or rum cheesecake for dessert. The special is $39.95 per person; a $15.95 menu for children includes soup, turkey with stuffing, cranberry sauce, candied sweet potatoes, and ice cream. The picturesque waterfront restaurant has a sweeping glass wall that looks out onto Jamaica Bay and also onto a wildlife refuge. There is free valet parking on the pier and live piano music. A.E., M.C., V. accepted; reservations are necessary. *Abbracciamento on the Pier, 2200 Rockaway Parkway, Brooklyn (718-251-5517). By car: Take the Brooklyn Battery Tunnel to the Belt Parkway and get off at exit 13 (Rockaway Parkway); restaurant is on the right.*

CUTLET SUPREME

FOR THE HOLIDAYS, THIS WELL-KNOWN butcher is offering 25 percent off 8 of his most popular gourmet boxes. For example, box of 8 boneless shell steaks, 12 oz. each, was $66.95, now $49.95; box of 8 prime filet mignon steaks, 8 oz. each, was $64.95, now $48.95; box of 6 porterhouse steaks, 20 oz. each, was $59.95, now $45.95; box of 8 beef brochettes, 11 oz. each, was $37.95, now $28.50; box of 18 beef-sirloin patties, 6 oz. each, was $24.95, now $18.75; box of 12 1-in.-thick lamb chops, was $49.95, now $37.50; box of 12 breasts of chicken Kiev, 7 oz. each, was $39.50, now $29.95; box of 8 skinless-and-boneless chicken-breast cutlets, 8 oz. each, was $19.95, now $14.95. All meat and poultry are completely trimmed, individually freezer-wrapped, and come with a money-back guarantee if you're not satisfied. Checks and C.O.D. accepted; no credit cards. Free delivery in Manhattan for orders over $25; or pick up your order at *Manhattan Steak and Chicken, 48 Ninth Ave., at 14th St. (243-5100);*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*



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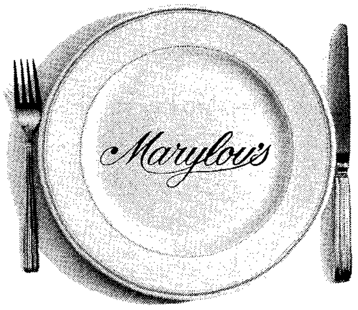

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SANTA CLOTHES

FLATTERING FALL, WINTER, AND HOLIDAY clothing in sizes 14–32 is reduced here. For example, rayon-faille dresses, were $169–$400, now $98–$130; wool-jersey dresses, were $165, now $83; silky polyester dresses, were $165, now $89; cotton-knit slacks, were $65, now $33; rayon slacks, were $98, now $49; bulky cotton-knit sweaters and coordinating stirrup pants, were $85 and $63 respectively, now $52 and $31; hand-painted-silk vests, were $300–$500, now $170–$260; lined and unlined wool jackets, were $169–$298, now $89–$149; rayon, wool, and velvet skirts, were $98–$147, now $49–$74; polyester, rayon, and silk-crêpe blouses, were $72–$135, now $29–$68. A.E., M.C., V., checks accepted; all sales final. *Daphne, 473 Amsterdam Ave., near 83rd St. (877-5073). Mon.–Sat. noon–7 p.m.; Sun. 1–6 p.m.; while stock lasts.*

COME ALL YEE FAITHFUL

THIS IMPORTER'S WAREHOUSE SALE discounts up to 75 percent off retail on gifts from the Orient. The items consist of one- and few-of-a-kind samples, discontinued merchandise, and selected seconds, including reproductions of hand-painted blue-and-white Canton porcelains and famille rose porcelains, retail $20–$250, here $10–$100; very pretty painted-on-the-inside glass tree ornaments, retail $24, here $9–12; also, lamps and porcelain dolls. M.C., V.; no checks; everything sold as is; all sales final. *Bill Yee Associates, 140 Woodland Avenue, Rochelle Park, N.J. (201-368-2990). By car from Manhattan: take the George Washington Bridge to Rt. 80W (stay in local lane), to Rt. 17N; follow Rt. 17N past the Essex St.*

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THE ROYAL WEE

FAMOUS-MAKER CLOTHES FOR CHILDREN IN sizes infant to 14 years are reduced at this SoHo shop. For example, in sizes 2–10, Sonia Rykiel velour dresses, tops, leggings, and skirts, were $65–$198 apiece, now $35–98; Kenzo toddler pants, skirts, and dresses in sizes 2 yrs.–12 yrs., were $80–$185 apiece, now $45–$95; Kenzo cashmere-and-wool-blend hooded duffle coat in sizes 10 and 12, was $360, now $182; Freezy Freakies poly-filled nylon parkas in sizes 2–10, were $50–$60, now $20–$30; Petit Faune shirts and pants in sizes infant–8, and Liberty of London print dresses in sizes 2–12, were $86–$126, now $43–$63. For boys, Paul Smith, Maugin, Bravo, Izzy, Deckleberry Frye, and Versace clothing, including size 2–6 boys' Versace cashmere-blend blazers, were $298, now $155. Kenzo and Petit Faune boys' summerwear includes Petit Faune checked madras shirts and overalls in sizes 6 mos.–24 mos., were $102 apiece, now $51. Girls' summerwear includes Petit Faune summer dresses in sizes 2–12, such as a Liberty of London print dress, was $104, now $52. Shoes by Pom d'Api, Amiana, and Ittila for boys and girls in size 3 (infant) to size 4 (child) are now 30–50 percent off. A.E., M.C., V., checks accepted as deposits only (merchandise held until they clear); all sales final. *Bébé Thompson, 98 Thompson St., near Prince St. (925-1122); noon–7 p.m.; through 12/2.*

BEET GENERATION

AMAZING FOODS, A WHOLESALER OF BABY vegetables and other gourmet goodies, has opened an annex which is now selling to the public at wholesale prices. Baby vegetables, including golden or candy-cane beets, carrots, and turnips, $1 the bunch; baby squash in several varieties, $4.50 the lb.; white creamer potatoes, $1 the lb.; many varieties of mushrooms, including pleurottes, $7 the lb.; shiitake mushrooms, $6.95 and $4.95 the lb. (depending on size). Other items include Belon oysters, 85¢ each; Pemaquid oysters, 50¢ each; mesclun lettuce, $10 the lb.; free-range chickens, $1.85 the lb.; free-range turkeys (each approx. 10–28 lbs.), $2.60 the lb.; wild turkeys (each approx. 8–10 lbs.), $5.95 the lb.; whole Atlantic salmon, $5.75 the lb.. Cash only; all sales final. *Amazing Foods, 805 Washington St., near Gansevoort St. (645-4166); Mon.–Fri. 10 a.m.–5:30 p.m.; Sat. till 4 p.m.; prices are seasonal, but those above are guaranteed through 11/30.* ▬

A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 25

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—11/18–12/1: *To Render a Life* (1992). #2—11/20–26: *All About Eve* (1950). 11/27–29: *A Letter to the Three Wives* (1949); *People Will Talk* (1951). 11/30–12/1: *No Way Out* (1950); *Fury* (1936). #3—*8½* (1963).

2. ESSEX—Grand St. at Essex St. (982-4455). *Bram Stoker's Dracula.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Enchanted April.* #2—*Swoon.* #3—*Simple Men.* #4—*Bad Lieutenant.* #5—*In the Soup.* #6—*My New Gun.* Opening 11/25: *The Crying Game.*

4. LE CINEMATOGRAPHE—15 Vandam St. (751-8811). #1—Closed for renovations.

5. TRIBECA CINEMA—41 White St. (925-2570). #1—Closed for renovations.

6. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Of Mice and Men.* #2—*Traces of Red.*

7. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 11/25–26: *Pepi, Luci, Bom* (1980); *Matador* (1985). 11/27–28: *Satyricon* (1970); *Roma* (1972).

8. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Bodyguard.* #2—*Home Alone 2: Lost in New York.* #3—*The Bodyguard.*

9. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 11/25: *No Way to Treat a Lady* (1968); *Dressed to Kill* (1980). 11/26: *Stardust Memories* (1980); *Everything You Always Wanted to Know About Sex* (1972). 11/27–28: *Beauty and the Beast* (1946); *Black Orpheus* (1960). 11/29: *Jules and Jim* (1961); *The 400 Blows* (1959). 11/30: *Seven Samurai* (1954). 12/1: *How to Succeed in Business Without Really Trying* (1967); *The Producers* (1968).

10. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Malcolm X.* #2—*Malcolm X.* #3—*Bram Stoker's Dracula.* #4—*Bram Stoker's Dracula.* #5—*A River Runs Through It.* #6—*Reservoir Dogs.* #7—*Jennifer Eight.*

11. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Howards End.* #2—*Panama Deception.* #3—*A Brief History of Time.* #4—*Aladdin.* #5—*Glengarry Glen Ross.* #6—*Johnny Stecchino.* #7—*Becoming Colette.*

12. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). Closed.

13. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Night and the City.* #2—*Singles.*

14. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Venice/Venice.*

15. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Bob Roberts.* #2—*Van Gogh.* #3—*The Quarrel.* #4—*Damned in the USA*; *Thank You, Masked Man* (1967).

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Jennifer Eight.* #2—*Bram Stoker's Dracula.* #3—*Passenger 57.* #4—*Aladdin.* #5—*Bram Stoker's Dracula.* #6—*The Bodyguard.*

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Traces of Red.* #2—*Night and the City.* #3—*Under Siege.* #4—*Glengarry Glen Ross.* #5—*Home Alone 2: Lost in New York.* #6—*Home Alone 2: Lost in New York.* #7—*Reservoir Dogs.* #8—*Traces of Red.* #9—*The Last of the Mohicans.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Malcolm X.* #2—*Malcolm X.* #3—*Malcolm X.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Bob Roberts.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Bram Stoker's Dracula.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Jennifer Eight.* #2—*Passenger 57.* #3—*Malcolm X.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *The Last of the Mohicans.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Glengarry Glen Ross.* #2—*Consenting Adults.* #3—*Aladdin.* #4—*Gas Food Lodging.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.*

MOVIES

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Bram Stoker's Dracula.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Malcolm X.* #2—*Malcolm X.* #3—*Passenger 57.* #4—*Passenger 57.* #5—*The Bodyguard.* #6—*Under Siege.* #7—*Candyman.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Jennifer Eight.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Sarafina!* **EMBASSY 3**—*Hero.* **EMBASSY 4**—*The Mighty Ducks.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Home Alone 2: Lost in New York.* #2—*Of Mice and Men.* #3—*Traces of Red.* #4—*Husbands and Wives.* #5—*Bob Roberts.* #6—*The Last of the Mohicans.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Consenting Adults.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Mr. Saturday Night.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Under Siege.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Flirting.* #2—*The Efficiency Expert.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Becoming Colette.* #2—*Consenting Adults.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Brother's Keeper.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Glengarry Glen Ross.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *The Last of the Mohicans.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Bob Roberts.*

50. LOEWS PARIS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *The Lover.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Unforgiven.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Passenger 57.* #2—*Passenger 57.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Hero.* **CORONET**—*Night and the City.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Howards End.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Aladdin.* **CINEMA II**—*Bad Lieutenant.* **CINEMA THIRD AVE.**—*Enchanted April.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). *Venice/Venice.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*Singles.* #5—*Mr. Saturday.* #6—*Traces of Red.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Malcolm X.* #2—*Malcolm X.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Husbands and Wives.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Bodyguard.* #2—*A River Runs Through It.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Johnny Stecchino.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Bram Stoker's Dracula.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Jennifer Eight.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Aladdin.* #2—*Consenting Adults.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*The Bodyguard.* #2—*Bram Stoker's Dracula.* #3—*Malcolm X.* #4—*Passenger 57.* #5—*The Bodyguard.* #6—*Bram Stoker's Dracula.* #7—*Malcolm X.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *The Crying Game.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Bram Stoker's Dracula.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Tous Les Matins du Monde.* #2—*Intervista.* #3—*Tous Les Matins du Monde.* #4—*The Match Factory Girl.* #5—*Close to Eden.* #6—*Waterland.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Home Alone 2: Lost in New York.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Passenger 57.* #2—*Jennifer Eight.* #3—*Aladdin.* #4—*Malcolm X.* #5—*The Bodyguard.* #6—*A River Runs Through It.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Howards End.* #2—*The Last of the Mohicans.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Night and the City.* #2—*Hero.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Passenger 57.* #2—*Malcolm X.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 1/24/93: "The Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992." Through 2/28/93: "From Harlem to Hollywood." A chronicle of the advent and development of films produced for black audiences from 1912 to 1948. 11/14–12/13: "The Legendary Film Scores of Bernard Herrmann." 11/28: *Chrysler Shower of Stars: "A Christmas Carol"; The Ghost and Mrs. Muir* (1947), dir. Joseph Mankiewicz. 11/29: *The Seventh Voyage of Sinbad* (1958), dir. Nathan Juran; *Vertigo* (1958), dir. Alfred Hitchcock.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). $5; senior citizens $3.75; children $2.50. **Naturemax Theater:** Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: Opening 11/1: *Tropical Rainforest*. A look at the 400 million-year evolution of the rainforest, focusing on its animal and plant diversity and the recent efforts to save this valuable resource. Filmed in Australia, Malaysia, and Costa Rica.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 11/27: "Films by Harry Smith." 11/28: *Du Sang de la Volupte et de la Mort: Psyche; Lysisi; Charmides* (1946–47), dir. Gregory Markopoulos. 11/28: "Jim Davis Retrospective." 11/28: "Audio Series, Program #1." Jack Smith: "Free Association," a session conducted by David Brooks on April 23, 1964.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. Through 12/20: "Hollywood on Trial: Films From the Blacklist Era." 11/28: *High Noon* (1952), dir. Fred Zinneman. With guest speaker Robert Haller, Director of Collections from the Anthology Film Archives. 11/29: *It Came From Outer Space* (1953), dir. Jack Arnold. With guest speaker Adam Knee, Program Coordinator for the Department of Communication at the New School.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). 11/25–11/30: "Charles Chaplin Classics." 11/25: *The Chaplin Revue* (1959). 11/25: *The Kid* (1921). 11/26, 30: *The Gold Rush* (1925). 11/26, 30: *The Great Dictator* (1940). 11/27: *Monsieur Verdoux* (1947). 11/27: *A King in New York* (1957). 11/28: *A Woman of Paris* (1923). 11/28: *City Lights* (1931). 11/29: *Limelight* (1952). 11/29, 30: *Modern Times* (1936). 11/30: *The Circus* (1928).

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $6; students and members $4.50. 11/25: *La Belle Noiseuse* (1991), dir. Jacques Rivette.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $7. Call for showtimes. 11/13–12/10: "Spanish Eyes: Visions From Post-Franco Spain, 1975–1990." All films are in Spanish with English subtitles. 11/24–25: *El Corazon del Bosque/The Heart of the Forest* (1978), dir. Manuel Gutiérrez Aragón; *La Noche Mas Hermosa/The Most Beautiful Night* (1984), dir. Manuel Gutierrez Aragon; *Arrebato/Rage* (1979), dir. Iván Zulueta. 11/27–29: *Tigres de Papel/Paper Tigers* (1977), dir. Fernando Colomo; *El Año de Las Luces/The Year of Awakening* (1986), dir. Fernando Trueba; *El Lute I/Run for Your Life* (1988), dir. Vicente Aranda. 11/28–29: *El Desencanto/The Disenchantment* (1975), dir. Jaime Chávarri. 12/1–3: *Maravillas* (1980), dir. Manuel Gutiérrez Aragón; *Boom Boom* (1990), dir. Rosa Vergeś; *Tiempo de Silencio/A Time of Silence* (1985), dir. Vicente Aranda.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: **Documentary Films on Art**: Through November and December: "Artists in Their Time," a series of documentaries on the work of and lives of artists. **Saturday Evening Films**: 11/24–28: "The Ribera Exhibition." Tickets are available one hour before each screening at the Uris Center information desk. No films are scheduled for 11/26–27.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. Open screening: 16mm, S8mm, slide formats all available. "Personal Cinema Program." 11/28: "Opium Den, Program 2: Close Encounters."

MUSEUM OF THE CITY OF NEW YORK—5th Ave. at 103rd St. (534-1672). $2, members and seniors; $5, nonmembers. In conjunction with the exhibit, "Songs of My People African Americans; A Self Portrait." 11/28: "James Baldwin: The Price of the Ticket."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: Through 11/30: "Jean-Luc Godard: Son+Image." 11/27–29: *France/Tours/Détour/Deux/Enfants* (1977–78). 11/27: *Comment Ça Va* (1976). 11/27: *Meetin' W.A.* (1986); *King Lear* (1987). 11/28: "Two Videotapes From 1986." *Grandeur et décadence du Petit commerce de Cinéma* and *Soft and Hard (A Soft Conservation Between Two Friends on a Hard Subject*. 11/29: *Detective* and commercials by Godard for Renown and MFG. 11/29: *Histoire(s) du Cinéma* (1989). 11/30: "A Selection of Short Works, 1982–90." 11/30: *Scénario du Film* Passion (1982); *Passion* (1982). "Michael Curtiz: From Hungary to Hollywood." 11/27, 29: *The Adventures of Robin Hood* (1938). 11/27, 29: *Young Man With a Horn* (1950). 11/28, 30: *I'll See You in My Dreams* (1951); *My Dream Is Yours* (1949). 12/1: "Two Silent Films by Michael Kertesz (Curtiz)." *Wege des Schreckens* (1921) and *Der Goldene Schmetterling/The Road to Happiness* (1926). 12/1: *Sodom Und Gomorrha/Die Legends von Sünde und Strafe* (1922–23). Through 11/26: "Get Out Your Handkerchiefs: Women's Pictures at Warner Bros. 1932–50." 11/26: *Old Acquaintance* (1943), dir. Vincent Sherman. 11/26: *Dark Victory* (1939), dir. Edmund Goulding.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 3/28/93: "An International Children's Television Festival." Through 3/28/93: "Nolan Miller: Costume Designing for Television." Through 5/16/93: "The New York Philharmonic: A Radio and Television Tradition." Friday Night Screenings: 11/27, 12/4, 11, 18, 25 at 6: "David Letterman"; at 6:30: "True West"; at 7: "Rhythm of the Samba"; at 7: "Eight Hours Are Not a Day." 12/1: "A Day Without Art." At 12: *P.O.V.: Absolutely Positive* (1991); at 1:30: *American Playhouse: Longtime Companion* (1991); at 3:10: *Quilt of Honor: The Making of an AIDS Memorial* (1988); at 3:40: *Compilation from Gay Cable Network* (1982–90); at 4:15: *Other Faces of AIDS* (1989); at 5:15: *American Playhouse: Andre's Mother* (1990).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 11/20–12/3: *A Brief History of Time* (1992). Cinema #2: 11/20–25: *Light Sleeper* (1992). 11/26–12/2: *Light Sleeper* (1992).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: 11/18–12/6: "Jonas Mekas." A retrospective of the works of an influential filmmaker of post-war American avant-garde.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Home Alone 2: Lost in New York.* #2—*Passenger 57.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Home Alone 2: Lost in New York.* #2—*Jennifer Eight.* #3—*Passenger 57.* #4—*Malcolm X.* #5—*Bram Stoker's Dracula.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*The Bodyguard.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*Bram Stoker's Dracula.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Malcolm X.* #2—*Bram Stoker's Dracula.* #3—*Passenger 57.* #4—*Candyman.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Malcolm X.* #2—*Home Alone 2: Lost in New York.* #3—*Bram Stoker's Dracula.* #4—*Passenger 57.* #5—*The Mighty Ducks.* #6—*Under Siege.*

159. HARLEM VICTORIA V—235 West 125th St. (222-8900). #1—*Malcolm X.* #2—*Malcolm X.* #3—*Bram Stoker's Dracula.* #4—*The Bodyguard.* #5—*Passenger 57.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Malcolm X.* #2—*Bram Stoker's Dracula.* #3—*Home Alone 2: Lost in New York.* #4—*Passenger 57.* #5—*Jennifer Eight.* #6—*Traces of Red.* #7—*Candyman.* #8—*Under Siege.* #9—*The Mighty Ducks.* #10—*Love Potion #9.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Bram Stoker's Dracula.* #2—*Bram Stoker's Dracula.* #3—*Aladdin.* #4—*Aladdin.* #5—*The Bodyguard.* #6—*The Mighty Ducks.* #7—*Under Siege.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Last of the Mohicans; Brother's Keeper.* #2—*Malcolm X.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*The Bodyguard.* #2—*Passenger 57.* #3—*Home Alone 2: Lost in New York.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*A River Runs Through It.* #2—*Aladdin.* #3—*Bram Stoker's Dracula.* #4—*Home Alone 2: Lost in New York.* #5—*Home Alone 2: Lost in New York.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Home Alone 2: Lost in New York.* #2—*Passenger 57.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Malcolm X.* #4—*Malcolm X.* #5—*Passenger 57.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Malcolm X.* #2—*Home Alone 2: Lost in New York.* #3—*Passenger 57.* #4—*Malcolm X.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Passenger 57.* #2—*Love Potion #9; Passenger 57.* #3—*Malcolm X.* #4—*Malcolm X.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Bram Stoker's Dracula.* #2—*Home Alone 2: Lost in New York.* #3—*Jennifer Eight.* #4—*Home Alone 2: Lost in New York; Bram Stoker's Dracula.*

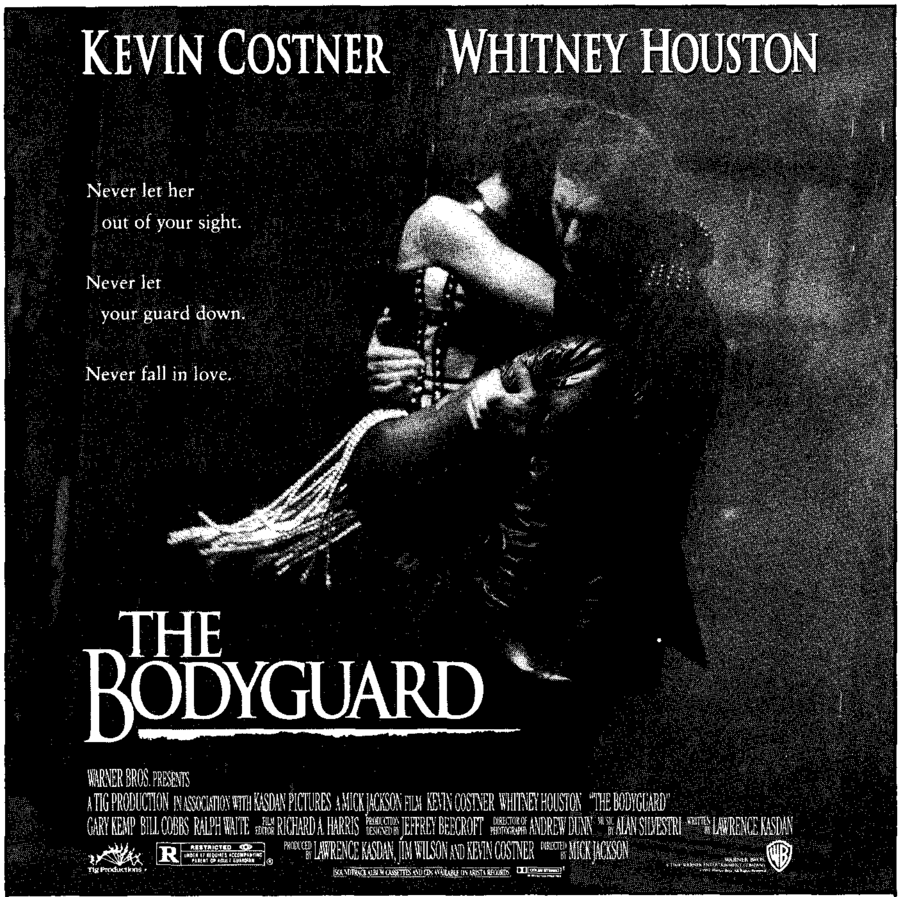
215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Jennifer Eight.* #2—*Aladdin.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Aladdin.* #2—*Consenting Adults.* #3—*Jennifer Eight; Traces of Red.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Bram Stoker's Dracula.* #2—*Home Alone 2: Lost in New York.* #3—*Passenger 57.* #4—*The Bodyguard.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Home Alone 2: Lost in New York.* #2—*Malcolm X.* #3—*Passenger 57.* #4—*Aladdin.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Bram Stoker's Dracula.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*Passenger 57.* #5—*The Bodyguard.* #6—*A River Runs Through It.* #7—*Under Siege.* #8—*Jennifer Eight.* #9—*Aladdin.*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220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*Bram Stoker's Dracula.* #2—*Malcolm X.*

221. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Bram Stoker's Dracula.* #2—*Malcolm X.* #3—*Home Alone 2: Lost in New York.* #4—*Passenger 57.* #5—*The Bodyguard.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Home Alone 2: Lost in New York.* #2—*Bram Stoker's Dracula.* #3—*Under Siege.* #4—*Passenger 57.* #5—*Home Alone 2: Lost in New York.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Malcolm X.* #2—*Bram Stoker's Dracula.* #3—*Passenger 57.* #4—*Jennifer Eight.* #5—*Home Alone 2: Lost in New York.* #6—*Home Alone 2: Lost in New York.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Passenger 57.* #2—*The Bodyguard.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*A River Runs Through It.* #4—*Jennifer Eight.*

303. CORONA—PLAZA—(639-7722). #1—*Home Alone 2: Lost in New York; Passenger 57; 3 Ninjas.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Bram Stoker's Dracula.* #4—*The Mighty Ducks.* #5—*The Bodyguard.* #6—*Jennifer Eight.* #7—*Aladdin.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Aladdin.* #2—*Jennifer Eight.* #3—*Aladdin.* #4—*Consenting Adults.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Passenger 57.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*Under Siege.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Malcolm X.* #2—*Bram Stoker's Dracula.* #3—*Traces of Red.* #4—*Love Potion #9.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Jennifer Eight.* #2—*Bram Stoker's Dracula.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Aladdin.* #2—*Jennifer Eight.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Malcolm X.* #2—*Malcolm X.* #3—*Passenger 57.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*A River Runs Through It.* #2—*The Last of the Mohicans; Traces of Red.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Bram Stoker's Dracula.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*The Bodyguard.* #4—*The Bodyguard.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Malcolm X.* #2—*Malcolm X.* #3—*Aladdin.* #4—*Aladdin.* #5—*The Mighty Ducks.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Jennifer Eight.* #2—*Home Alone 2: Lost in New York.* #3—*A River Runs Through It.* #4—*Home Alone 2: Lost in New York.* #5—*Bram Stoker's Dracula.* #6—*Home Alone 2: Lost in New York.* #7—*Bram Stoker's Dracula.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Traces of Red.* #2—*Candyman; Under Siege.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Home Alone 2: Lost in New York.* #2—*Bram Stoker's Dracula.* #3—*Passenger 57.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Malcolm X.* #2—*Bram Stoker's Dracula.* #3—*Passenger 57.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Under Siege.* #4—*Aladdin.* #5—*The Bodyguard.* #6—*Aladdin.* #7—*Traces of Red.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Consenting Adults.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Home Alone 2: Lost in New York.* #2—*Bram Stoker's Dracula.* #3—*Home Alone 2: Lost in New York.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Bram Stoker's Dracula.* #2—*Mr. Saturday; The Mighty Ducks.*

401. NEW DORP—HYLAN—(351-6601). #1—*Home Alone 2: Lost in New York.* #2—*Candyman; Aladdin.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Bram Stoker's Dracula.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*The Bodyguard.* #5—*Passenger 57.* #6—*Under Siege.* #7—*The Mighty Ducks; Candyman.* #8—*A River Runs Through It.* #9—*Aladdin.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.*

501. BELLMORE—MOVIES—(783-7200). *A River Runs Through It.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Home Alone 2: Lost in New York.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.* #4—*Passenger 57.* #5—*The Bodyguard.* #6—*The Bodyguard.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Bram Stoker's Dracula.* #2—*Aladdin.* #3—*Home Alone 2: Lost in New York.* #4—*Home Alone 2: Lost in New York.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Malcolm X.* #2—*Home Alone 2: Lost in New York.* #3—*Bram Stoker's Dracula.* #4—*The Bodyguard.* #5—*Jennifer Eight.* #6—*Aladdin.* #7—*Passenger 57.* #8—*A River Runs Through It.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Bram Stoker's Dracula.* #2—*Aladdin.* #3—*Aladdin.* #4—*Home Alone 2: Lost in New York.* #5—*Home Alone 2: Lost in New York.* #6—*The Bodyguard.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*The Bodyguard.* #2—*Jennifer Eight.* #3—*The Last of the Mohicans.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Home Alone 2: Lost in New York.* #2—*Aladdin.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Traces of Red.* #2—*Malcolm X.* #3—*Passenger 57.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*3 Ninjas; Mr. Baseball.* #2—*Hero; Glengarry Glen Ross.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Bram Stoker's Dracula.* #2—*Bram Stoker's Dracula.* #3—*Jennifer Eight.* #4—*Malcolm X.* #5—*Aladdin.* #6—*Aladdin.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Malcolm X.* #4—*Passenger 57.* #5—*Under Siege.* #6—*The Last of the Mohicans.*

515. MALVERNE—TWIN—(599-6966). #1—*Glengarry Glen Ross.* #2—*Mr. Saturday; Sneakers.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Home Alone 2: Lost in New York.* #2—*A River Runs Through It.* #3—*Home Alone 2: Lost in New York.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Aladdin.* #2—*Bram Stoker's Dracula.* #3—*Home Alone 2: Lost in New York.* #4—*The Bodyguard.* #5—*Aladdin.* #6—*Home Alone 2: Lost in New York.* #7—*The Bodyguard.* #8—*Candyman.* #9—*Jennifer Eight.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*The Bodyguard.* #2—*Bram Stoker's Dracula.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Glengarry Glen Ross.* #2—*Mr. Saturday Night; School Ties.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Bob Roberts.* #2—*Aladdin.* #3—*The Mighty Ducks; Jennifer Eight.* #4—*Bram Stoker's Dracula.* #5—*The Bodyguard.* #6—*Passenger 57.* #7—*Under Siege.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Consenting Adults.* #2—*Malcolm X.* #3—*Malcolm X.* #4—*Traces of Red.* #5—*Sneakers; Hero.* #6—*Glengarry Glen Ross.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Aladdin.* #2—*Aladdin.* #3—*The Bodyguard.* #4—*A River Runs Through It.* #5—*Aladdin.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Bram Stoker's Dracula.* #2—*Jennifer Eight.*

526. ROSLYN—ROSLYN—(621-8488). #1—*The Mighty Ducks.* #2—*Bram Stoker's Dracula.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*A River Runs Through It.* #2—*The Bodyguard.* #3—*Bram Stoker's Dracula.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Malcolm X.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Malcolm X.* #2—*Home Alone 2: Lost in New York.* #3—*Bram Stoker's Dracula.* #4—*Passenger 57.* #5—*Jennifer Eight.* #6—*Under Siege.* #7—*The Mighty Ducks.* #8—*Consenting Adults.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Bodyguard.* #2—*Passenger 57.* #3—*Bram Stoker's Dracula.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Glengarry Glen Ross.* #2—*Sneakers.* #3—*The Last of the Mohicans.* #4—*A River Runs Through It.* #5—*Mr. Saturday.* #6—*School Ties; 3 Ninjas.*

534. WESTBURY—WESTBURY—(333-1911). #1—*The Quarrel.* #2—*Steppin' Out.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Bram Stoker's Dracula.* #2—*Home Alone 2: Lost in New York.* #3—*Home Alone 2: Lost in New York.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*A River Runs Through It; Passenger 57.* #2—*Love Potion #9.* #3—*The Mighty Ducks; Consenting Adults; Malcolm X.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Jennifer Eight.* #2—*The Bodyguard.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Malcolm X.* #2—*Home Alone 2: Lost in New York.* #3—*Bram Stoker's Dracula.* #4—*Passenger 57.* #5—*Jennifer Eight.* #6—*Candyman.* #7—*Love Potion #9.* #8—*Under Siege.* #9—*Mr. Baseball.* #10—*The Last of the Mohicans.* #11—*The Mighty Ducks.* #12—*A River Runs Through It.* #13—*Consenting Adults.* #14—*Traces of Red.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Malcolm X.* #2—*Home Alone 2: Lost in New York.* #3—*Bram Stoker's Dracula.* #4—*Passenger 57.* #5—*Jennifer Eight.* #6—*Consenting Adults.* #7—*A River Runs Through It.* #8—*Love Potion #9.* #9—*Candyman.* #10—*Under Siege.* #11—*Traces of Red.* #12—*The Mighty Ducks.* #13—*The Last of the Mohicans.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Aladdin.* #4—*Aladdin.* #5—*Jennifer Eight.* #6—*Passenger 57.* #7—*A River Runs Through It.* #8—*The Bodyguard.* #9—*Malcolm X.* #10—*Bram Stoker's Dracula.*

611. CORAM—PINE—(698-6442). #1—*Home Alone 2: Lost in New York.* #2—*Home Alone 2: Lost in New York.* #3—*Aladdin.* #4—*Aladdin.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Home Alone 2: Lost in New York.* #2—*Malcolm X.* #3—*Home Alone 2: Lost in New York.* #4—*Aladdin.* #5—*A River Runs Through It*

613. ELWOOD—ELWOOD—(499-7800). #1—*Aladdin.* #2—*Bob Roberts; Mr. Saturday.*

616. HUNTINGTON—SHORE—(421-5200). #1—*A River Runs Through It.* #2—*Passenger 57.* #3—*Traces of Red.* #4—*The Bodyguard; Jennifer Eight; Under Siege.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Malcolm X.*

618. ISLIP—ISLIP—(581-5200). #1—*Love Potion #9.* #2—*The Mighty Ducks.* #3—*Consenting Adults.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Bram Stoker's Dracula.* #2—*Passenger 57.* #3—*Home Alone 2: Lost in New York.* #4—*Home Alone 2: Lost in New York.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 11/26: *Mr. Baseball*. Beg. 11/27: *Sneakers*.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Home Alone 2: Lost in New York*. #2—*Bram Stoker's Dracula*. #3—*Passenger 57*. #4—*Home Alone 2: Lost in New York*. #5—*Malcolm X*. #6—*Glengarry Glen Ross*. #7—*Under Siege*. #8—*The Mighty Ducks; Love Potion #9*.

623. NORTHPORT—NORTHPORT—(261-8600). Through 11/26: *Mr. Baseball*. Beg. 11/27: *Sneakers*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Aladdin*. #2—*Aladdin*. #3—*The Bodyguard*. #4—*Bram Stoker's Dracula*. #5—*A River Runs Through It*. #6—*Malcolm X*. #7—*Bram Stoker's Dracula*. #8—*Home Alone 2: Lost in New York*. #9—*Home Alone 2: Lost in New York*. #10—*Passenger 57*. #11—*The Bodyguard*. #12—*Jennifer Eight*. #13—*Home Alone 2: Lost in New York*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Bob Roberts*. #2—*Bram Stoker's Dracula*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *Venice/Venice*.

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Home Alone 2: Lost in New York*. #2—*Bram Stoker's Dracula*. #3—*Love Potion #9*.

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 11/26: *Mr. Baseball*. Beg. 11/27: *Sneakers*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Bram Stoker's Dracula*. #2—*The Bodyguard*. #3—*The Last of the Mohicans*. #4—*Jennifer Eight*. #5—*Passenger 57*.

635. STONY BROOK—LOEWS—(751-2300). #1—*Aladdin*. #2—*Under Siege*. #3—*Aladdin*.

636. WEST ISLIP—TWIN—(669-2626). #1—*The Last of the Mohicans*. #2—*The Mighty Ducks; Glengarry Glen Ross*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*A River Runs Through It*. #2—*Jennifer Eight*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Under Siege*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*A River Runs Through It*. #2—*The Bodyguard*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Jennifer Eight*. #2—*Glengarry Glen Ross; Traces of Red*. #3—*Under Siege*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*A River Runs Through It*. #2—*Bram Stoker's Dracula*.

704. HARRISON—CINEMA—(835-9800). *The Public Eye*.

705. HARTSDALE—CINEMA—(428-2200). #1—*Passenger 57*. #2—*Home Alone 2: Lost in New York*. #3—*Home Alone 2: Lost in New York*. #4—*Jennifer Eight*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Malcolm X*. #2—*Home Alone 2: Lost in New York*. #3—*Bram Stoker's Dracula*. #4—*Jennifer Eight*. #5—*Passenger 57*. #6—*A River Runs Through It*. #7—*The Mighty Ducks*. #8—*Under Siege*. #9—*Traces of Red*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *Under Siege*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Bram Stoker's Dracula*. #2—*Home Alone 2: Lost in New York*. #3—*Jennifer Eight*. #4—*The Bodyguard*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Aladdin*. #2—*Bram Stoker's Dracula*. #3—*Jennifer Eight*. #4—*Home Alone 2: Lost in New York*. #5—*Home Alone 2: Lost in New York; Husbands and Wives*.

714. PEEKSKILL—BEACH—(737-6262). #1—*Passenger 57*. #2—*Bram Stoker's Dracula*. #3—*The Mighty Ducks*. #4—*The Bodyguard*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Home Alone 2: Lost in New York*. #2—*Home Alone 2: Lost in New York*. #3—*Aladdin*. #4—*Aladdin*.

716. PELHAM—PICTURE HOUSE—(738-3160). *The Last of the Mohicans*.

718. RYE—RYE RIDGE—(939-8177). #1—*Glengarry Glen Ross; Traces of Red*. #2—*Aladdin*.

719. SCARSDALE—FINE ARTS—(723-6699). *Johnny Stecchino*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Last of the Mohicans*. #2—*The Mighty Ducks*. #3—*Candyman*. #4—*Consenting Adults; Love Potion #9*.

723. YONKERS—MOVIELAND—(793-0002). #1—*Home Alone 2: Lost in New York*. #2—*Home Alone 2: Lost in New York*. #3—*Malcolm X*. #4—*Bram Stoker's Dracula*. #5—*A River Runs Through It*. #6—*The Bodyguard*.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Bram Stoker's Dracula*. #2—*Bram Stoker's Dracula*. #3—*Malcolm X*. #4—*Under Siege*. #5—*The Bodyguard*. #6—*A River Runs Through It*. #7—*The Bodyguard*.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Malcolm X*. #2—*Aladdin*. #3—*Aladdin*. #4—*Malcolm X*. #5—*The Mighty Ducks*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*Malcolm X*. #2—*A River Runs Through It*. #3—*Bram Stoker's Dracula*. #4—*Under Siege*. #5—*Jennifer Eight; Aladdin*. #6—*Consenting Adults; The Mighty Ducks*.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Home Alone 2: Lost in New York*. #2—*The Bodyguard*.

757. NYACK—CINEMA EAST—(358-6631). *Bram Stoker's Dracula*.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Home Alone 2: Lost in New York*. #2—*Home Alone 2: Lost in New York*.

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Last of the Mohicans*.

761. SPRING VALLEY—MARKET PLACE MALL—(426-1600). #1—*Home Alone 2: Lost in New York*. #2—*Home Alone 2: Lost in New York*. #3—*Bram Stoker's Dracula*. #4—*Bram Stoker's Dracula*. #5—*A River Runs Through It*. #6—*Passenger 57*. #7—*Jennifer Eight*. #8—*The Bodyguard*. #9—*Consenting Adults*. #10—*Home Alone 2: Lost in New York*. #11—*The Bodyguard*.

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*Glengarry Glen Ross*. #2—*Malcolm X*.

764. LAFAYETTE—(357-6030). *The Bodyguard*.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Candyman*. #2—Program unavailable.

801. DANBURY—CROWN CINE—(743-2200). #1—*Bram Stoker's Dracula*. #2—*The Mighty Ducks; Under Siege*. #3—*Aladdin*.

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Home Alone 2: Lost in New York*. #2—*A River Runs Through It*.

803. DANBURY—CROWN PALACE—(748-7496). #1—*Malcolm X*. #2—*Passenger 57*. #3—*The Bodyguard*.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Mighty Ducks; Love Potion #9*. #2—*Glengarry Glen Ross*.

807. GREENWICH—CINEMA—(869-6030). #1—*Sneakers*. #2—*Waterland*.

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*The Bodyguard*. #2—*A River Runs Through It*. #3—*Bram Stoker's Dracula*.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Home Alone 2: Lost in New York*. #2—*A River Runs Through It*.

810. NORWALK—CINEMA—(838-4504). #1—*Under Siege*. #2—*Passenger 57*.

813. SOUTH NORWALK—SONO—(866-9202). 11/24–26: *The Tune* (1992). 11/27–11/30: *Best Intentions* (1992).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Malcolm X*. #2—*Malcolm X*.

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Home Alone 2: Lost in New York*. #2—*Passenger 57*.

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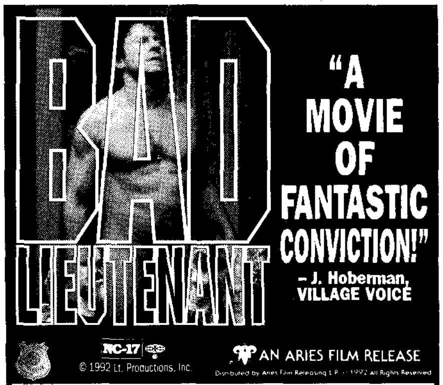
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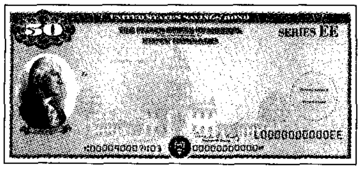

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#3—Home Alone 2: Lost in New York.

817. STAMFORD—CROWN RIDGEWAY—(323-5000). *#1—Aladdin. #2—The Mighty Ducks; Under Siege.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). *#1—Malcolm X. #2—Malcolm X. #3—Home Alone 2: Lost in New York. #4—Home Alone 2: Lost in New York. #5—Bram Stoker's Dracula. #6—Aladdin.*

819. TRUMBULL—CROWN CINEMA—(374-0462). *#1—Passenger 57. #2—Aladdin. #3—The Bodyguard.*

820. WESTPORT—FINE ARTS—(227-3324). *#1—A River Runs Through It. #2—Malcolm X. #3—Jennifer Eight. #4—Bram Stoker's Dracula.*

821. WESTPORT—POST—(227-0500). *Home Alone 2: Lost in New York.*

822. WILTON—CINEMA—(762-5678). *Aladdin.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). *#1—Home Alone 2: Lost in New York. #2—Bram Stoker's Dracula. #3—Passenger 57. #4—Love Potion #9. #5—The Bodyguard.*

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). *#1—Passenger 57. #2—The Bodyguard. #3—Home Alone 2: Lost in New York. #4—Malcolm X.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). *#1—Home Alone 2: Lost in New York. #2—Malcolm X. #3—Malcolm X. #4—Bram Stoker's Dracula. #5—Home Alone 2: Lost in New York. #6—Bram Stoker's Dracula. #7—Home Alone 2: Lost in New York. #8—The Bodyguard. #9—Aladdin.*

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). *#1—Malcolm X. #2—Home Alone 2: Lost in New York. #3—Passenger 57. #4—The Bodyguard.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). *#1—Under Siege. #2—Aladdin. #3—Home Alone 2: Lost in New York. #4—Consenting Adults. #5—The Bodyguard. #6—Aladdin. #7—Home Alone 2: Lost in New York. #8—Jennifer Eight.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). *#1—Passenger 57. #2—Malcolm X. #3—Bram Stoker's Dracula. #4—Bram Stoker's Dracula. #5—Passenger 57. #6—Malcolm X.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). *#1—Under Siege. #2—Night and the City. #3—Consenting Adults.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Under Siege; Dr. Giggles; The Mighty Ducks; Candyman.*

908. UNION CITY—SUMMIT THEATER—(865-2886). *#1—Under Siege; Dr. Giggles. #2—Consenting Adults; The Mighty Ducks.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Passenger 57.*

911. BLOOMFIELD—ROYAL—(748-3555). *#1—The Bodyguard. #2—Malcolm X.*

912. CEDAR GROVE—CINEMA 23—(857-0877). *#1—Home Alone 2: Lost in New York. #2—Home Alone 2: Lost in New York. #3—The Last of the Mohicans. #4—Under Siege. #5—Jennifer Eight; Passenger 57.*

915. LIVINGSTON—COLONY—(992-1646). *#1—Jennifer Eight. #2—Bram Stoker's Dracula. #3—Aladdin.*

916. MILLBURN—MILLBURN—(376-0800). *#1—A River Runs Through It. #2—Glengarry Glen Ross.*

917. MONTCLAIR—CLARIDGE—(746-5564). *#1—Aladdin. #2—Consenting Adults. #3—The Mighty Ducks.*

918. MONTCLAIR—WELLMONT—(783-9500). *#1—Home Alone 2: Lost in New York. #2—Candyman.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). *#1—Malcolm X. #2—Home Alone 2: Lost in New York. #3—Love Potion #9. #4—Passenger 57. #5—Bram Stoker's Dracula. #6—Jennifer Eight. #7—Candyman. #8—Under Siege. #9—Jennifer Eight.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). *#1—Bram Stoker's Dracula. #2—A River Runs Through It. #3—The Bodyguard.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). *#1—Home Alone 2: Lost in New York. #2—Home Alone 2: Lost in New York. #3—Malcolm X.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Last of the Mohicans.*

931. CRANFORD—CRANFORD—(276-9120). *#1—Bram Stoker's Dracula. #2—Bram Stoker's Dracula.*

932. ELIZABETH—ELMORA—(352-3483). *Singles.*

933. LINDEN—LINDEN FIVE—(925-9787). *#1—Home Alone 2: Lost in New York. #2—Bram Stoker's Dracula. #3—Home Alone 2: Lost in New York. #4—Passenger 57. #5—The Mighty Ducks; Under Siege.*

934. ROSELLE PARK—NEW PARK—(241-2525). *#1—Aladdin. #2—Passenger 57. #3—The Bodyguard. #4—Home Alone 2: Lost in New York. #5—Home Alone 2: Lost in New York.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Reservoir Dogs.*

936. UNION—UNION—(686-4373). *#1—The Last of the Mohicans. #2—Jennifer Eight.*

937. WESTFIELD—RIALTO—(232-1288). *#1—A River Runs Through It. #2—Home Alone 2: Lost in New York. #3—Home Alone 2: Lost in New York.*

938. WESTFIELD—TWIN—(654-4720). *#1—Aladdin. #2—Glengarry Glen Ross; The Mighty Ducks.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). *#1—Home Alone 2: Lost in New York. #2—Passenger 57. #3—The Mighty Ducks. #4—*Through 11/26: *Under Siege; Love Potion #9.* Beg. 11/27: *The Bodyguard.*

951. CLOSTER—CLOSTER—(768-8800). *The Last of the Mohicans.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). *#1—Passenger 57. #2—Under Siege. #3—The Bodyguard. #4—Glengarry Glen Ross.*

953. EMERSON—QUAD—(261-1000). *#1—The Mighty Ducks. #2—The Public Eye. #3—Jennifer Eight. #4—Under Siege; The Last of the Mohicans.*

959. PARAMUS—CINEMA 35—(845-5070). *Singles; Sneakers.*

961. PARAMUS—ROUTE 4—(487-7909). *#1—Home Alone 2: Lost in New York. #2—Jennifer Eight. #3—Aladdin. #4—Home Alone 2: Lost in New York. #5—A River Runs Through It. #6—Bram Stoker's Dracula. #7—Home Alone 2: Lost in New York. #8—Aladdin. #9—Aladdin. #10—The Bodyguard.*

962. PARAMUS—ROUTE 17—(843-3830). *#1—Passenger 57. #2—Malcolm X. #3—Malcolm X.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). *#1—Passenger 57. #2—The Last of the Mohicans.*

965. RIDGEFIELD—PARK 10—(440-6661). *#1—Traces of Red. #2—The Bodyguard. #3—Bram Stoker's Dracula. #4—A River Runs Through It. #5—Candyman. #6—Passenger 57. #7—Home Alone 2: Lost in New York. #8—Bram Stoker's Dracula. #9—Jennifer Eight. #10—Under Siege. #11—Malcolm X; Aladdin.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *#1—Under Siege.*

967. RIDGEWOOD—WARNER—(444-1234). *#1—Home Alone 2: Lost in New York. #2—Home Alone 2: Lost in New York. #3—A River Runs Through It. #4—Jennifer Eight.*

969. TEANECK—MOVIE CITY—(836-3334). *#1—Dr. Giggles; Husbands and Wives. #2—The Public Eye; Honeymoon in Vegas. #3—Single White Female; Sister Act.*

970. TENAFLY—CINEMA 4—(871-8889). *#1—Bram Stoker's Dracula. #2—A River Runs Through It. #3—Venice/Venice. #4—Glengarry Glen Ross.* Beg. 11/27: *Aladdin.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). *#1—Of Mice and Men. #2—Bob Roberts. #3—Malcolm X.*

972. WESTWOOD—PASCACK—(664-3200). *#1—Home Alone 2: Lost in New York. #2—A River Runs Through It. #3—Bram Stoker's Dracula. #4—The Bodyguard.*

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ New films recommended by *New York*'s critic.

ALADDIN—(1 hr. 30 min.; 1992) Reviewed in this issue. G. **11, 18, 26, 55, 66, 85, 200, 206, 215, 216, 218, 219, 304, 305, 309, 314, 319, 401, 406, 504, 505, 506, 509, 512, 517, 522, 524, 610, 611, 612, 613, 625, 635, 709, 715, 718, 753, 755, 801, 817, 818, 819, 822, 902, 904, 915, 917, 934, 938, 961, 965, 970**

BAD LIEUTENANT—(1 hr. 38 min.; 1992) Alcohol, drugs, women—Harvey Keitel is a fallen New York City cop who abuses them all. But the unshakable faith of a rape victim—a nun so pious that she refuses to name her attackers—makes a case for redemption. NC-17. **3, 55**

BECOMING COLETTE—(1 hr. 37 min.; 1992) Director Danny Huston tells the life story of the infamous Gabrielle Colette, following the transformation of a simple country girl into the legendary writer and eccentric who shocked Parisian society. R. **11, 44**

BOB ROBERTS—(1 hr. 43 min.; 1992) Actor Tim Robbins's sarcastic mock documentary is about the rise of an American fascist, a folk singer/capitalist. Bob (Robbins) smiles prettily, sings Old Left anthems with joshing supply-side lyrics, and runs for senator as a family-values creep. Everyone loves him—except the few people who hate him. The audience is alive to the filmmaking conceits and laughs whenever a familiar face (James Spader, Susan Sarandon) does an imitation of a hack local newscaster or when Gore Vidal shows up as a bored old liberal senator, powerless to stop the rise of the abominable Bob. Unfortunately, *Bob Roberts* has the self-congratulatory air that friends amusing themselves often bring to filmmaking projects. (9/28/92) R. **15, 21, 38, 49, 522, 613, 627, 971**

THE BODYGUARD—(2 hrs. 10 min.; 1992) The orderly life of an ex–Secret Service agent (Kevin Costner) is disrupted by his new client, a glamorous and unpredictable pop star (Whitney Houston in her film debut). Directed by Mick Jackson. R. **8, 18, 33, 62, 67, 85, 155, 159, 200, 204, 217, 219, 221, 301, 304, 313, 319, 406, 503, 505, 506, 507, 517, 520, 522, 524, 527, 532, 603, 610, 616, 625, 634, 700, 708, 714, 723, 724, 756, 761, 764, 803, 808, 819, 900, 901, 902, 903, 904, 911, 920, 934, 950, 952, 961, 965, 972**

BRAM STOKER'S DRACULA—(2 hrs. 10 min.) Francis Coppola's horror movie is a vulgar monstrosity with too many characters, too many climaxes (and hence no climax). In the first big scene of the movie, between Harker (Keanu Reeves) and Count Dracula (Gary Oldman), at Dracula's ancient castle in Transylvania, the actors are so dimly lit that you can't really see what's going on. Reeves is hardly in the movie anyway. Pale and lifeless, he looks like a ghoul, too, even though he's nominally the hero. Gary Oldman's Count is a strange conception—not a dominating presence but a refined and decadent roué. His hair piled high in two ugly white humps, his voice soft and bodiless, Oldman's Dracula is too delicate a soul to live on anything but blood. The movie begins in 1462, when the Count, fighting off the Muslims, loses his wife. He blasphemes against God, this bloodthirsty impaler, and condemns himself to eternal undeadness. Four hundred years later, he sees a picture of Harker's fiancée, Mina (Winona Ryder), and he travels to Victorian London in search of his true love's neck. Dracula's hold on women is openly sexual; they *want* to fall under his power and live with him in the dominion of blood, the greatest high of all. There are a lot of ravenous sex scenes in the surging-breasts-and-damp-hair style, but at least Anthony Hopkins turns up in good voice as Van Helsing, Dracula's great scientific antagonist. (11/16/92) R. **2, 10, 18, 22, 32, 64, 67, 80, 152, 155, 157, 158, 159, 160, 200, 206, 214, 217, 219, 220, 221, 222, 300, 304, 307, 308, 312, 315, 317, 318, 322, 400, 406, 504, 505, 506, 512, 517, 520, 522, 524, 526, 527, 530, 532, 600, 606, 608, 610, 619, 621, 625, 627, 632, 634, 703, 706, 708, 709, 714, 723, 724, 755, 757, 761, 801, 808, 818, 820, 900, 902, 902, 905, 915, 919, 920, 931, 933, 961, 965, 970, 972**

A BRIEF HISTORY OF TIME—(1 hr. 24 min.; 1992) In his latest documentary, director Errol Morris (*The Thin Blue Line*) follows renowned scientific thinker Stephen Hawking in his quest to understand our place in the universe. Inspired by Hawking's book of the same name. NR. **11**

BROTHER'S KEEPER—(1 hr. 44 min.; 1992) In an award-winning documentary, filmmakers Joe Berlinger and Bruce Sinofsky delve into the mysterious death of Bill Ward, one of four illiterate bachelor brothers—dairy farmers who had never been farther than a few miles from their squalid home in upstate New York. The lyrical and true story begins when one brother is accused of the killing and the simple farmers are thrust into a whirlwind of media attention. NR. **45, 203**

CANDYMAN—(1 hr. 41 min.; 1992) When an urban myth about a hook-handed killer becomes a horrifying reality, inquiring graduate student Helen Lyle (Virginia Madsen) knows she's found an interesting topic for her dissertation. Based on a short story by Clive Barker. R. **33, 157, 160, 316, 401, 406, 517, 606, 608, 722, 800, 907, 918, 919, 965**

CLOSE TO EDEN—(1 hr. 46 min.; 1992) In Mongolian and Russian with English subtitles. Amid the prosaic steppes of China's inner Mongolia, a young married couple live a quiet, traditional life much like their forefathers'. Inevitably, though, their peaceful, untainted life is threatened by encroaching modernization, Chinese laws, and a stranded Russian truck driver. NR. **81**

CONSENTING ADULTS—(1 hr. 35 min.; 1992) Richard and Priscilla Parker, a successful couple in the suburbs, envy the flashy, fast-lane life of their new neighbors, Eddy and Kay Otis. But the price of keeping up with the Otises becomes too dear when murder and intrigue enter into the bargain. With Kevin Kline, Mary Elizabeth Mastrantonio, Kevin Spacey, and Rebecca Miller. Dir. Alan J. Pakula. R. **26, 40, 44, 66, 216, 305, 321, 523, 530, 601, 606, 608, 618, 722, 755, 761, 904, 906, 908, 917**

THE CRYING GAME—(1 hr. 52 min.; 1992) In a thriller about false identity, Stephen Rea is on the lam as a fugitive who chooses the seamy underworld of contemporary London as his hiding place. But instead of lying low, he embarks upon a dangerous romantic adventure with a mysterious woman who has some secrets of her own. NR. **3, 79**

DAMNED IN THE USA—(1 hr. 16 min.; 1991) Director Paul Yule looks at both sides of the censorship issue through interviews with prominent members of the art, music, publishing, and performance worlds, statements from political voices like Jesse Helms and Alfonse D'Amato, and examinations of the works of art in question. NR. **15**

DR. GIGGLES—(1 hr. 33 min.; 1992) The nurses at Tarawood Mental Institution jokingly call one patient Dr. Giggles because of his obsession with medicine and his maniacal laugh. But Giggles escapes, and there's nothing funny about his penchant for heart surgery—without anesthesia. With Larry Drake. Directed by Manny Coto. R. **907, 908, 969**

THE EFFICIENCY EXPERT—(1 hr. 25 min.; 1992) Anthony Hopkins takes a hard look at the cold corporate machine as Errol Wallace, a management consultant whose efforts to streamline the failing Ball moccasin factory are unwittingly foiled by the company's warm and quirky employees. PG. **43**

ENCHANTED APRIL—(1 hr. 38 min.; 1992) Director Mike Newell's film starts well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture—a literary battle-ax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amusingly. But soon after the four women arrive at their sunshiny paradise, the movie turns soft, with everyone being terribly nice to everyone else. Newell lets the comic atmosphere evaporate; he gives in to the audience's desire for everything to turn out well. (8/17/92) PG. **3, 55**

FLIRTING—(1 hr. 40 min.; 1992) Australian writer/director John Duigan continues the story begun in his sweet coming-of-age film *The Year My Voice Broke.* Still an outcast but now attending an all-boys boarding school, lead character Danny Embling (Noah Taylor) finds a kindred spirit in the daughter of an African university professor. With Thandie Newton and Nicole Kidman. NR. **43**

GAS FOOD LODGING—(1 hr. 42 min.; 1992) A single mother and waitress struggles to raise two teenage daughters—one a dreamy movie buff, the other a sulky rebel—in a dusty roadside town in New Mexico. With Brooke Adams, Fairuza Balk, and Ione Skye. Directed by Allison Anders. R. **26**

★ **GLENGARRY GLEN ROSS**—(1 hr. 40 min.; 1992) The real-estate hucksters in Mamet's play *Glengarry Glen Ross* love to sell, and Mamet celebrates the go-ahead American business energy—the desperation, the lies, the flamboyance and courage of a really outrageous shuck. Mamet has adapted the play for the movies, retaining its hypertense theatrical concentration: He has added some scenes of actual salesmanship, some virtuoso bullying on the telephone, but neither he nor director James Foley tries too hard to open up the material. The filmmakers seem to have realized that Mamet's dialogue, with its broken and obscene speech, the words darting ahead and then collapsing, was the play's great achievement. The close-ups and cutting, occasionally, break up verbal rhythms that need to be heard unbroken to make their proper effect. Still, much of *Glengarry Glen Ross* is effective, and the high-powered cast gets off one spectacular tirade after another. (10/12/92) R. **46, 511, 515, 521, 523, 533, 621, 636, 702, 718, 762, 805, 916, 938, 952, 970**

MOVIES

HERO—(1 hr. 52 min.; 1992) The new Stephen Frears film struggles hard to be the successor to such boisterous comedies of American folly as Frank Capra's *Mr. Deeds Goes to Town*. But Frears, trying for a mordant, ironic tone, misses some of the square, central feelings while remaining obvious. Still he handles actors as well as anyone, so *Hero* has its pleasures. Dustin Hoffman, as Bernie La Plante, a failed husband and father, gets a chance to redo and refine his classic Ratso Rizzo performance from *Midnight Cowboy*. Bernie happens to be driving through a violent rainstorm when an airplane makes a crash landing nearby. He goes in, pulls out a number of injured passengers before the airplane blows up, and slinks away. Among the passengers, Gale (Geena Davis), a hard-driving local-news reporter, wants to find the man who saved her. Davis gives the most aggressive performance of her life, but when she thinks of her savior, a big, goofy smile takes over her face. Gale's TV station in Chicago offers a million bucks to the "angel of Flight 104," at which point a lank-haired bum, a certain John Bubber (Andy Garcia), comes forward, and claims to be the guy. The story doesn't quite make sense, but the filmmakers appear to be aiming at something deeper—a recognition of the heroism in all of us. This sort of tender wisdom doesn't fit easily into the high-pitched farce structure. With Kevin J. O'Connor and Chevy Chase. (10/12/92) R. **36, 53, 89, 511, 523**

HOME ALONE 2: LOST IN NEW YORK—(1 hr. 53 min.; 1992) Reviewed in this issue. PG. **8, 19, 31, 38, 59, 68, 83, 150, 152, 155, 158, 160, 204, 206, 208, 210, 211, 214, 217, 218, 219, 221, 222, 300, 302, 303, 304, 306, 313, 315, 317, 319, 322, 401, 406, 500, 502, 503, 504, 505, 506, 509, 513, 514, 516, 517, 530, 600, 606, 608, 610, 611, 612, 619, 621, 625, 632, 705, 706, 708, 709, 715, 723, 756, 759, 761, 802, 809, 816, 818, 821, 900, 901, 902, 903, 904, 912, 918, 919, 922, 933, 934, 937, 950, 961, 965, 967, 972**

★ **HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **11, 54, 87**

★ **HUSBANDS AND WIVES**—(1 hr. 47 min.; 1992) Woody Allen has returned to the kind of upper-middle-class New York egotist whose romantic trials he chronicled in *Manhattan*—the people who want so much out of life that they wind up acing themselves out of happiness. In excruciating scenes, Woody and Mia Farrow play out their final hour—he, petulantly, as if caught in a stationery store that has run out of his favorite pencil; she, depressingly, without spirit, head down, shoulders turned in. There is a complementary couple—Sally (Judy Davis), a hypertense striver who cheats herself out of pleasure, and Jack (Sydney Pollack), a middle-aged egotist who tires of strenuous Sally and takes up with a very serious aerobics instructor. As the young writing student who catches Woody's eye, Juliette Lewis certainly has a way about her—when she catches at her throat self-consciously and turns her head, her eyes flash darkly. Art, not life, and a bittersweet mix. Cinematography by Carlo di Palma. (9/21/92) R. **38, 61, 709, 969**

IN THE SOUP—(1 hr. 33 min.; 1992) A would-be filmmaker desperate for financing; a small-time crook teeming with illegal schemes; and a gorgeous neighbor are all in the pot of director Alexandre Rockwell's quirky black-and-white comedy. NR. **3**

INTERVISTA—(1 hr. 48 min.; 1992) In Italian with English subtitles. In a film within a film, Federico Fellini recounts his earliest memories of the gigantic Cinecitta studios, where he has worked for most of his artistic career. As a Japanese documentary team visits Fellini on the set, the director discusses his films and the actors who starred in them. NR. **81**

JENNIFER EIGHT—(2 hrs. 7 min.; 1992) Burnt-out, Sergeant John Berlin (Andy Garcia), an L.A. cop, moves up north for a quiet life in a small-town police force. But a mysterious series of murders and a beautiful young witness (Uma Thurman)—sure to be the killer's next victim—send Berlin back into the fray. Directed by Bruce Robinson. R. **10, 18, 24, 34, 65, 85, 152, 160, 214, 215, 216, 219, 300, 302, 304, 305, 308, 309, 315, 505, 507, 512, 517, 522, 524, 530, 603, 606, 608, 610, 616, 625, 634, 638, 702, 705, 706, 708, 709, 755, 761, 820, 904, 912, 915, 919, 919, 936, 953, 961, 965, 967**

★ **JOHNNY STECCHINO**—(1 hr. 45 min.; 1992) In Italian with English subtitles. That great *stupido* Roberto Benigni is a tremendous favorite in his native Italy, and here, Benigni—as star, writer (with Vincenzo Cerami), and director—gives the fullest exposure yet to his comic talents. Benigni is skinny, with a thatch of unruly hair, no chin to speak of, and protruding lips. His is the comedy of literal-mindedness: He's always missing the context of a situation (a good definition of innocence). This time, he plays Dante, a lonely Roman bus driver who turns out to be a dead ringer for an embattled Sicilian mafioso. The mafioso's wife (Nicoletta Braschi) lures Dante back to Palermo, where, she hopes, the impending death of the look-alike will free her and her husband to escape their enemies. Though Benigni's direction tends to the poky—he likes a joke to sit on the screen until it's more hard-boiled than sunny-side up—the movie is intermittently very funny. (10/26/92) R. **11, 63, 719**

THE LAST OF THE MOHICANS—(1 hr. 50 min.; 1992) A new genre: the opaquely violent historical action film. Michael Mann's adaptation of James Fenimore Cooper's primal American fiction is bloody and baffling, a large-scale, dark-toned movie that gravely moves through scene after scene of stalking, attacking, hatcheting, and shooting. Despite tons of exposition, Mann never really establishes what the film is about. It is set during the French and Indian War, in 1757, when the British and French monarchies, struggling for control of the northeastern part of the continent, pulled Indian tribes into the war with them. Why the Indians are loyal to the Europeans is a mystery; why they spend so much time chopping one another up is an even greater mystery. And the greatest mystery of all is Cooper's pop invention, Nathaniel (Daniel Day-Lewis), or "Hawkeye." The pure-white child of English settlers, orphaned, he was raised by the Mohican chief Chingachgook (Russell Means). More graceful than the typical action hero, Daniel Day-Lewis possesses an elegant but strongly defined prow (fine, straight nose, broad forehead) and shoulder-length hair, and he's lithe rather than muscular—fighting spirit rather than conquering flesh. Grandiose cinematography by Dante Spinotti. With Madeleine Stowe. (9/28/92) R. **19, 25, 38, 48, 87, 203, 311, 507, 514, 533, 606, 608, 634, 636, 716, 722, 760, 912, 930, 936, 951, 953, 961, 964**

LOVE POTION #9—(1 hr. 36 min.; 1992) Tate Donovan and Sandra Bullock mix it up as two shy scientists who stumble upon a heady brew that makes one irresistible to the opposite sex. Directed by Dale Launer. PG-13. **160, 213, 307, 601, 606, 608, 618, 621, 632, 722, 805, 900, 919, 950**

★ **THE LOVER**—(1 hr. 43 min.; 1992) Amazingly, Jean-Jacques Annaud's movie version of Marguerite Duras's erotic memoir gets the book's severe mystique right. Cinematographer Robert Fraïsse invests the French colonial setting—Vietnam in 1929—with a heartbreaking nostalgic beauty. In such a place, a lovely 15-year-old (Jane March), a girl with a long neck, ripening breasts (there are no other words), and beestung lips, can stand unafraid at the railing of a ferry crossing the muddy Mekong River. A Chinese man (Tony Leung) sitting in a large black limousine approaches. Leung, a Chinese movie star, works with great sensitivity and may be as good-looking as the lean, stylized Gary Cooper was in 1929. The girl has no money and no future in the country; he is a prisoner of his father's wealth—a male luxury item, unfitted for anything but lovemaking. Despite his career of bachelor libertinage, he's a deeply conventional man who could never marry outside the Chinese community. The girl, however, though young, is afraid of nothing and therefore controls him. Halfway through *The Lover*, one realizes with a shock that the movie's subject is not sex or love but pride. The filmmakers allow us only to see the girl as proud, unyielding, and neither innocent nor corrupt. Since Jane March is not a skilled enough actress to make the perverse heroine quite comprehensible, *The Lover* becomes emotionally opaque and rather remote. (11/9/92) R. **50**

★ **MALCOLM X**—(3 hrs. 21 min.; 1992) Spike Lee's massive, hero-worshiping Hollywood biopic re-creates one of the central stories of black America. There are some evasions and a few empty, grandstanding passages, but most of it is rock solid—stirring, emotionally challenging, and even funny. Malcolm is a black man struggling for manhood in a country allowing very little of it to blacks, but it's the triumph of this movie that Malcolm always seems like a struggling *person* rather than a symbol. Lee takes his hero sternly and cleanly through the stages of his self-creation, and Denzel Washington plays Malcolm with tremendous concentration combined with an essential modesty that is very pleasing. Washington consistently underplays, and his charm makes Malcolm less angular and abrupt as a personality. Renovating the decades-old Arnold Perl–James Baldwin screenplay, Lee has the sense to portray Malcolm's early wicked days in their own sensually seductive terms rather than in the disapproving light of the mature Malcolm. He handles the puritanical Black Muslim doctrines without sarcasm, though he soft-pedals some of the wilder historical claims that Malcolm embraced and reduces Malcolm's personal misogyny, laying it off on the hypocritical, womanizing Elijah Muhammad. The scenes of Malcolm's work as a Black Muslim organizer may be relatively austere, but they crackle with the excitement of Malcolm's attacks on white hypocrisy. It's only after Malcolm breaks with Muhammad and heads east to Mecca that the film stiffens up. The epilogue, which kicks off the selling campaign for the movie, is disgraceful. With Delroy Lindo, Kate Vernon, Albert Hall, and, as Elijah Muhammad, Al Freeman Jr. (11/23/92) PG-13. **10, 20, 24, 33, 60, 67, 85, 91, 152, 157, 158, 159, 160, 203, 210, 211, 213, 218, 220, 221, 300, 307, 310, 314, 318, 505, 510, 512, 514, 523, 528, 530, 601, 606, 608, 610, 612, 617, 621, 625, 706, 723, 724, 753, 755, 762, 803, 815, 818, 820, 901, 902, 903, 905, 911, 919, 922, 962, 965, 971**

★ **THE MATCH FACTORY GIRL**—(1 hr. 10 min.; 1992) In Finnish with English subtitles. Finnish writer-director Aki Kaurismaki's 70-minute movie, completed in 1989, is just about perfect. Iris (Kati Outinen), a woman perhaps in her mid-twenties but no longer young, lives with her mother and her stepfather, who whacks her every once in a while. Iris has a nondescript face that has one unusual characteristic—it's completely unguarded. She gets picked up by a man in a bar who leaves money for her in the morning and refuses to see her again. At her job, in a drab matchbox factory in Helsinki, she watches the boxes fall out of the machinery into rows. If the label on one of the boxes is falling off, she puts it on. Iris is a bare economic integer—average worker—but her label is falling off, too. Kaurismaki doesn't treat her as a prisoner of the system but as a woman who first collaborates in her own victimization and then frees herself. Only one thing happens at a time in this movie, one action, one emotion, and that action always has the same weight, whether it's sealing an envelope or pouring rat poison into someone's drink. This time, the joke of minimalism has a deadly kick. *The Match Factory Girl* is horribly funny and satisfying. (11/16/92) NR. **81**

THE MIGHTY DUCKS—(1 hr. 40 min.; 1992) When a slick young lawyer (Emilio Estevez) is slapped with a community-service sentence, his penalty comes in the form of a bedraggled Pee Wee hockey team, the worst in the league. Can he make a winning team from this scruffy crew of misfits? Dir. by Stephen Herek. PG. **36, 158, 160, 200, 304, 314, 400, 406, 522, 526, 530, 601, 606, 608, 618, 621, 636, 706, 714, 722, 753, 755, 801, 805, 817, 907, 908, 917, 933, 938, 950, 953**

MR. SATURDAY NIGHT—(1 hr. 15 min.; 1992) Buddy Young Jr. (Billy Crystal), a sort of cross between Milton Berle and Jackie Mason, is a hard-shelled egotist who sacrifices everything for laughs, emptying out his personal life, humiliating his wan-faced brother, Stan (David Paymer), who faithfully serves him for 50 years. Working with screenwriters Lowell Ganz and Babaloo Mandel, Crystal, who makes his directorial debut, gives Buddy a depressed consciousness of guilt and defeat; the writing emphasizes the other-annihilating nastiness and indifference under the cornball jokes. Crystal, a superb comic himself, wants us to see that the compulsion to make jokes, to tear across everyone else's conversation, is not mock hostility, it's true hostility, and it alienates the clown from people who love him. The center of the movie, surprisingly, is not Buddy's art but his relationship with his brother, who was funny, too, but never had the guts to go onstage. Immediately, we see the bonds of envy and need that hold them together, but Crystal then explains and footnotes, circling back to the same points again and again. (10/5/92) R. **41, 59, 400, 601, 521, 533, 613**

MY NEW GUN—(1 hr. 39 min.; 1992) Debbie and Gerald are a young couple living a typical—if slightly surreal—suburban life. Then Gerald's insistence on buying a gun against Debbie's wishes triggers a series of unexpected and unsettling events. With Diane Lane, Stephen Collins, and Tess Harper. Directed by Stacy Cochran. NR. **3**

★ **NIGHT AND THE CITY**—(1 hr. 44 min.; 1992) In Irwin Winkler and Richard Price's feverish love lyric to New York, everyone is hustling for a little piece of the action, yet they all accept their dishonest milieu as the best patch of Heaven on this earth. This is one of the great New York movies. Robert De Niro is youthful and likably fluent as Harry Fabian, a nervy, chiseling, ambulance-chasing lawyer who has never attained respectability or self-respect. There's a sweetness in De Niro that we've never noticed before. Harry wants not money but perhaps a little respect at Boxers, the local pub where most of the characters hang out; most of all, he wants to top the most distinguished customer of the pub, Boom Boom Grossman (Alan King), a former boxer who has become a crooked, bullying fight promoter. De Niro gives what could have been a stock role a new twist: His Harry has furtive goodness. The only one who understands Harry's innocence is Helen (Jessica Lange), the wife of nasty Phil (Cliff Gorman) the bartender. Lange plays a deglamorized, worn-looking woman who has a criminal record and isn't always very bright, but she plays it with full emotion, and the tender ruefulness of her Helen is overwhelming. All the minor actors, playing rough New York types, drive the nail in with a single blow. Only at the end, striving for an upbeat finish, do Price and Winkler let go of the reins. With Jack Warden. (10/26/92) R. **13, 19, 53, 89, 906**

OF MICE AND MEN—(1 hr. 50 min.; 1992) An intelligent rendering of John Steinbeck's novel. The question is: Why do it? The whole world knows this high-school classic as a tragic fable of love, and there are no surprises in it. This adaptation, which was directed by Gary Sinise and stars Sinise as George, the smart one, and John Malkovich as Lenny, the feeble-brained giant, has a cast-iron feeling of overdefinition, and anything overdefined sits poorly on the screen, which needs the illusion of life unfolding freely. The story is set on a California farm during the Depression; the bored young woman (Sherilyn Fenn) married to the owner's son has nothing to do but flirt with the men until she gets her neck busted, and each figure on the farm plays his stock allegorical role (cruel egotism, wounded dignity, and so on). The humor in Malkovich's performance makes Lenny a human being and not just an object of horrified pity. What's best in the film, apart from the high level of the acting all around, is the movieish stuff that eludes too-obvious moral significance—the buildings, land, and work of the farm itself, and the awful loneliness of the celibate farmhand community. (10/12/92) PG-13. **6, 38, 971**

PANAMA DECEPTION—(1 hr. 34 min.; 1992) Director Barbara Trent exposes a side of the 1989 U.S. invasion of Panama not found in the mainstream-media reports, featuring such notables as the CIA, the DEA, Noriega, and George Bush. NR. **11**

PASSENGER 57—(1 hr. 24 min.; 1992) Fasten your seatbelts—it's going to be a bumpy ride on this jumbo jet with both a psychotic terrorist and a reluctant antiterrorist expert among its many passengers. R. **18, 24, 33, 52, 67, 85, 91, 150, 152, 157, 158, 159, 160, 204, 208, 210, 211, 213, 217, 218, 219, 221, 222, 300, 301, 303, 306, 310, 317, 318, 406, 503, 505, 510, 514, 522, 530, 532, 601, 606, 608, 610, 616, 619, 621, 625, 634, 705, 706, 714, 761, 803, 810, 816, 819, 900, 901, 903, 905, 910, 912, 919, 933, 934, 950, 952, 962, 964, 965**

THE PUBLIC EYE—(1 hr. 39 min.; 1992) An oddly evasive film about a great New York tabloid photographer, a shutterbug hero living entirely for his art. In 1942, Leon Bernstein (Joe Pesci), known as "the great Bernzini," patrols the city, often arriving at the scene of a crime before the cops. Howard Franklin, a former screenwriter here making his directorial debut, appears to have combined details of the life of Weegee (né Arthur Fellig), the great tabloid photographer of the thirties and forties, with some standard movie legends about outsiders and artists. Bernzini tells off the cops and the mob; he's clever, manipulative, and utterly independent. At the same time, living purely for his art, Bernzini is forever cut off from pleasure and romantic success. Joe Pesci, a ferrety little tough with fabulous instincts, gives an amazingly delicate and likable performance. His Bernzini is proud of his art yet vulnerable enough to be hurt by the contempt others have for him. But what is Bernzini's attitude in the face of all the disasters he merely "records"? Franklin blandly accepts the rationale that the shutterbug doesn't cause any of the troubles he photographs. With Barbara Hershey. (11/2/92) R. **704, 953, 969**

THE QUARREL—(1 hr. 28 min.; 1992) A distinguished rabbi and a Yiddish writer, both survivors of the Holocaust and estranged friends from childhood, lock horns in an intellectual debate between the secular and religious. NR. **15, 534**

RESERVOIR DOGS—(1 hr. 39 min.; 1992) The characters lying in their own blood curse one another with extravagant virtuosity. Quentin Tarantino's first film, a self-conscious piece of art-pulp, is about a jewel heist that comes apart. Some good bits by Harvey Keitel and Steve Buscemi. (11/9/92) R. **10, 19, 935**

A RIVER RUNS THROUGH IT—(2 hrs. 3 min.; 1992) In Robert Redford's movie based on Norman Maclean's popular memoir of life in Montana around World War I, words emerge slowly, painfully, out of an overwhelming well of silence. After a richly evocative buildup, one is disappointed to discover that the movie is about nothing more than the relationship between two loving brothers—one sober and intellectual (Craig Sheffer), the other wild, reckless, and beautiful (Brad Pitt)—who both share a passion with their father (Tom Skerritt) for fly-fishing. Redford is trying to capture a nostalgia so powerful that it aches, and in the fishing scenes, which truly gleam in the sun, as if Providence itself were uncoiling in the artfully cast lines, Redford achieves a sense of wonder that is quite satisfying. The rest of the time, he strains for large emotions by heavily emphasizing commonplace events. Paul, the reckless one, is too perfect to live (so we are told), for Paul, a genius of a fisherman, is a work of art, and life is not art. Playing this extravagant ideal, pretty Brad Pitt doesn't so much act as throw himself into and out of rooms and flash his candy smile. Craig Sheffer, as the Maclean autobiographical figure, has a cleft chin, a monumental forehead, and a wonderful, face-creasing smile. He's a likable performer, but we don't really know what his silences are meant to convey, and Redford doesn't seem to, either. (10/19/92) PG. **10, 62, 85, 206, 219, 302, 311, 315, 406, 501, 505, 516, 524, 527, 533, 601, 606, 608, 610, 612, 616, 625, 638, 700, 703, 706, 723, 724, 755, 761, 802, 808, 809, 820, 916, 920, 937, 961, 965, 967, 970, 972**

SARAFINA!—(1 hr. 36 min.; 1992) Based on the Broadway musical about a remarkable teacher in South Africa who defies the authorities to teach her students lessons not found in approved textbooks, lessons about their heritage, apartheid, and themselves. PG-13. **36**

SIMPLE MEN—(1 hr. 45 min.; 1992) Director Hal Hartley brings his trademark wry humor and existential dialogue to the circuitous odyssey of a shy college student who is joined by his errant brother, a white-collar criminal, in a search for their long-lost father. With Robert Burke, William Sage, Karen Sillas, and Elina Lowensohn. Co-produced by Hartley and Ted Hope. R. **3**

SNEAKERS—(2 hrs. 9 min.; 1992) Robert Redford is top tomato of a disreputable band of high-tech security experts misnamed "sneakers." With Dan Aykroyd, Ben Kingsley, Mary McDonnell, River Phoenix, Sidney Poitier, and David Strathairn. Directed by Phil Alden Robinson. PG-13. **601, 523, 533, 620, 623, 633, 807, 959**

SWOON—(1 hr. 35 min.; 1992) Using archival footage, courtroom testimony, and re-created dramatic scenes, director Tom Kalin takes an in-depth look at the notorious murder trial of Leopold and Loeb, two young men—both homosexual and from wealthy Jewish families—accused of killing a 14-year-old boy in Chicago in the twenties. NR. **3**

TOUS LES MATINS DU MONDE—(1 hr. 54 min.; 1992) In French with English subtitles. Reviewed in this issue. NR. **81**

TRACES OF RED—(1 hr. 45 min.; 1992) Lorraine Bracco is a Palm Beach socialite who puts a spin on a murder investigation when she becomes involved with two detectives assigned to the case. With James Belushi and Tony Goldwyn. Directed by Andy Wolk. R. **6, 19, 38, 59, 160, 216, 307, 311, 316, 319, 510, 523, 606, 608, 616, 702, 706, 718, 965**

UNDER SIEGE—(1 hr. 53 min.; 1992) Steven Seagal's latest action thriller puts him out to sea on a nuclear battleship, up against a deranged ex–Special Forces leader and a corrupt naval commander. With Tommy Lee Jones and Gary Busey. Directed by Andy Davis. R. **19, 33, 42, 158, 160, 200, 219, 222, 306, 316, 319, 406, 514, 522, 530, 606, 608, 616, 621, 635, 639, 702, 706, 707, 724, 755, 801, 810, 817, 904, 906, 907, 908, 912, 919, 933, 950, 952, 953, 965, 966**

★ **UNFORGIVEN**—(2 hrs. 10 min.; 1992) A bitterly honest and witty movie—an adult Western. Working with a vibrant, classically structured screenplay by David Webb Peoples, Clint Eastwood has created a work of surprising moral complexity, a mordant yet sustained and even-flowing work of art. In the lonely town of Big Whiskey in the Wyoming high country, a prostitute laughs at a cowboy as he undresses, and he slashes her face with a knife. The sheriff, Little Bill Daggett (Gene Hackman), a jovially ruthless retired outlaw, forces the cowboy and his partner to turn over to the owner of the whorehouse a payment of six horses. By failing to serve justice, the sheriff unleashes the dogs of chaos. (8/24/92) R. **51**

VAN GOGH—(2 hrs. 35 min.; 1992) In French with English subtitles. During the last three months of his life, the post-impressionist painter Vincent Van Gogh painted some of his greatest work while living in the picturesque Auvers-Sur-Oise. Here is a pastoral account of the painter's turbulent relationship with his brother Theo; Marguerite, the daughter of his patron; and the many eclectic characters with whom he communed. R. **15**

VENICE/VENICE—(1 hr. 48 min.; 1992) A maverick American film director is thrust into the whirlwind madness of an international film festival after his movie is chosen as the official U.S. entry to the Venice Film Festival. Written and directed by Henry Jaglom. NR. **14, 58, 630**

WATERLAND—(1 hr. 35 min.; 1992) There may be an audience somewhere for the glum seriousness of this movie, based on the Graham Swift novel, but we don't know where it is—in the Fens, perhaps, the flat, brownish lowlands in East Anglia that serve as the setting for much of the movie. For the record, the elements of virtue are a British high-school teacher (Jeremy Irons) who has settled in Pittsburgh and who wakes up his callow American students by telling them tales from his troubled boyhood; his crazed, guilty wife (Sinead Cusack), who was once a bold and bighearted girl; his slow-witted brother (David Morrissey), who loves too much to live. The movie is something of a formal triumph: Every despairing, tedious element fits into place. (11/9/92) R. **81, 807**

REVIVALS

8½—(2 hr. 20 min.; 1963) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director—an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimée, and Claudia Cardinale. **1**

MATADOR—(1 hr. 47 min.; 1988) In Spanish, Eng. subtitles. A retired bullfighter, who finds that he hasn't lost his desire to gore live animals, starts to kill people. With Assumpta Serna, Antonio Banderas, and Nacho Martinez. Screenplay by Jesus Ferrero and Pedro Almodovar. Dir. Almodovar. **7**

THE PRODUCERS—(1 hr. 28 min., '68) Sweetly hapless Gene Wilder and gargantuan Zero Mostel work this farce about a Broadway investment scam industriously, and almost into the ground. There are a number of uproariously funny moments, especially the scenes of the notorious musical *Springtime for Hitler*. Dir. Mel Brooks. **9**

THE SEVEN SAMURAI—(Uncut: 3 hrs. 28 min.; 1954) In Japanese, Eng. subtitles. Akira Kurosawa's masterpiece. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. **9**

NIGHT LIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 11/25: Lou Grassi Quintet. 11/26: Sonny Preston and His Trio. 11/27, 28: Bill Lee Quartet. 11/29: Jon Weiss Quartet. 11/30: Mike Kelly Quartet featuring Charles Davis. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 11/29: Stanley Jordan Trio. 12/1–6: Yellowjackets. Every Fri.–Sat. following the last set until 4 a.m.: "Late Night with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 11/27, 28: Buster Poindexter and His Banshees of Blue. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 11/28: Pianist Kirk Lightsey with Arthur Blythe on saxophone and Santi Debriano on bass. 11/29: Bobby Watson John Hicks, Curtis Lundy and Greg Hutchinson. 11/30–12/5: Pianist Mulgrew Miller with Lewis Nash on drums and Christian McBride on bass. Sets at 10, midnight and 2 a.m. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). American restaurant with jazz. 11/25: Kenny Werner Duo. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 11/25: Opposition; Cryptic Lord; Shock Council; Torn and Frayed; Liquid Lovers; Freak Show; Leviathon. **No credit cards.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Dance rock club featuring bands every Tue.–Sat. 11/25 at 10:30: Knockout Drops; The Usual Suspect featuring Benny Harrison at 11:30. 11/27 at 10:30: Terra. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 11/29: The Lee Konitz Quartet. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 11/27 at 9 and 10:30: Latin-jazz with Vitor Vega. 11/28 at 9 and 10:30: Pop with Jack and Gus. **AE, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 11/27: Seamus Egan. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 11/29: Joe Henderson Quartet with David Holland, Larry Willis and Al Foster. 11/30: Les Paul Trio. 12/1–6: Chris Connor. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

HUDSON BAR AND BOOKS—636 Hudson St. (229-2642). Every Mon. at 9: Doug Munro. Wed. at 9: Ken Hatfield Project. 11/27: Gil Parris Trio. 11/28: Dennis Stevens Trio. **AE, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 11/25: Bob Paterson's Thanksgiving Eve Party. 11/27: Judy Barnett Sextet. 11/28: Warren Vache Quartet. 11/29: Goovalaya Dining and Dancing. 11/30: Jason 'n' Grayson. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 11/25–28: Pianist Russ Kassoff with Dick Sapola on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 11/25: Jazz rap with Dave Doran; Stu Cutler; Dots Will Echo; Ghost Shirts. 11/26: The Fish Out of Water Series. 11/27: Anthony Coleman and Roy Nathanson, William Hooker Ensemble. 11/28: Defunkt. 11/29: John Zorn's Cobra. 11/30, 12/1: Dewar's Bagpipe Festival. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 11/25: Tap dancer Jimmy Slyde and friends. 11/27: Singer Keisha St. Joan and Trio. 11/28: Singer Peaches Mann and Trio. 11/29: Singer Christiane Drapkin and Trio. 11/30: Singer Liliane Stow with special guest Hiroko Kanna. 12/1: Singer Sandra Jordan and Trio. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 11/25: Mixed Vegetables plus Funk Drunks. 11/27, 28: The Band plus The Dreyer Brothers. 11/30: Abbie Hoffman's Birthday Party with Richie Havens and surprise guests. 12/1: Kentucky Headhunters and the Bluejays. Every Fri.–Sat. from 6–9: *Madison Ave.*, a new musical. **AE, CB, DC, MC, V**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 11/25: Johnny Allen. 11/26: Big Ed and the Sidepockets. 11/27, 28: The Jon Paris Blues Revue with special guests the Uptown Horns. 11/29: Blues Jam hosted by the Popa Chubby Blues Band plus special guests. 11/30: Ladies night with The Gregory Denard Group featuring Reggie Woods. 12/1: Bo Diddley Jr. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 12/5, Tue.–Sat. at 9:15 and 11:15: Vernel Bagneris Presents *Jelly Roll Morton: A Me-Morial*. Woody Allen and the New Orleans Funeral and Ragtime Orchestra hold forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: The Bob Thosen Band. Thu.: Sam Ulano and his Swingers. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Club Brazil. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 11/27: Morrissey. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 11/25: Soft Parade. 11/26, 29: Steel Breeze. 11/27: The Touch. 11/28: The Machine. 11/30: Four Sticks. 12/1: There & Back. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. from 9:30–1:30 a.m.: Pat Cisarano. Wed. from 9:30–1:30 a.m.: Cynthia Scott. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Jean Dushon. Sat. guest bands from 10–2 a.m. Sun. from 7–11: The Hans Schuman Trio. Mon. from 8:30–12:30: Lester Lanin. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 11/25: Merl Saunders and The Rainforest Band. 11/27: Tabou Combo. 11/28: The Mighty Sparrow. 11/30: La Tropica Orchestra. 12/1: George Jinda. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 11/29: Paul Bley, Jimmy Giuffre, and Steve Swallow. 11/30: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 12/1–6, 8–13: John Scofield Quartet featuring Joe Lovano, Dennis Irwin, and Bill Stewart. Sets Mon.–Thu. and Sun. from 9 and 11, Fri.–Sat. from 9, 11, and 12:30 a.m. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 11/27, 28: Ben E. King. Every Sun. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Tue: Bea Montgomery's "Night Of Stars." **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. Through 11/28: Dayton Selby. **AE, CB, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Thu., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 11/25: Morning Star; The Itinerants. 11/27: The Toasters; The Scofflaws; Mephiskapheles. 11/28: King Short Shirt; Lady Falcon. 11/29: Youssou N'Dour; Hassan Hakmoun. 12/1: Lenny Kaye and Dog-A-Bone; Alison Gordy. **AE, MC, V.**

VILLAGE CORNER—142 Bleecker St. (473-9762). Bistro atmosphere with solo jazz pianists nightly. 11/25, 27, 28, 30: Carol Britto. 11/29: Jeff Dawson. 12/1–6: Bob Hamilton. Music Sun.–Thu. from 9–2 a.m., Fri.–Sat. from 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 11/25 at 9: *El Barrio '92*, musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. 11/30: "Salsa Meets Jazz Closing Night Bash" with Tito Puente and his Big Band featuring Yolanda Duke and many guest soloists who have appeared during the year. **Terrace:** 11/25–29: Joanne Brackeen Duo. 11/27 at 9: Paul Serrato and the Nexus Connection. Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer-pianist Jay McGovern. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 11/29: Terence Blanchard Quintet featuring Sam Newsome, Bruce Barth, Tarus Mateen, and Troy Davis. 11/30: The Vanguard Jazz Orchestra. 12/1–6: Toninho Horta featuring Gary Peacock and Billy Higgins. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 11/25: Ed Cherry Trio. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 11/25: God Street Wine. 11/26: Soft Parade. 11/27: The Authority. 11/28: Solar Circus with Roshambo. 11/29: Stretch Armstrong; Sugar Smack; Luscious Jackson. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. 11/25, 27, 28: Guitarist Gene Bertoncini with Michael Moore on bass. 11/29: Deborah Davis Duo. 11/30–12/2: Singer-pianist Al Lyles. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. *Through 11/28:* Kevin Brennan, Todd Barry and Jeff Lifshultz. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 11/25, 12/2, 3 at 8: Phyllis Stickney. *11/27–29 at 8 and 10:30:* David Alan Grier. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through *11/29:* Danny Curtis, John Rizzo, Phil Tagliaferri, Nancy Redman, Mike Eagan, Al Romero, Scott Bruce and Stu Trivax. 11/30–12/6: The Most Brothers, Tom Whitely, Keith Thomas, Nancy Redman, Mike Eagan, Kent Kasper, Danny Curtis, and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Brett Butler, Angela Scott, and Ted Blumberg, Sun.–Thu. from 9, Fri. at 9:15 and 11:45, Sat. at 8:30 and 11. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. *11/25: Comedy-magician Jamy Ian Swiss and magician* Meir Yedid. 11/27, 28: Comedy-magicians Todd Robbins and Jamy Ian Swiss with pianist Rich Sanders. 12/1: Showcase. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 11/29: Susie Essman, Ron Darian, Tommy Koenig, and Eddie Brill. 12/1–6: Jonathan Solomon, Adam Ferrara, Jon Stewart, Billy Jaye. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere featuring live swing music every Wed.–Sun. from 9, and old fashioned Italian food. **AE.**

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Tasos Marris Group, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

NEW YORK, NEW YORK ... THE SUPPERCLUB—131 E. 54th St. (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every Tue.–Sat. from 10–4 a.m., through Nov. Pianist Richards Siegel plays Tue.–Fri. from 6–9. Con Astone appears Mon. from 6–midnight and Fri. from 9–3 a.m.; John Jason takes over every Tue.–Wed. from 9–3 a.m. **AE, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). *Italian restaurant with romantic dining caves featuring the Trio* Romano, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. 11/25 at 8: Morrissey. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Fri.–Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom Dearie. Through *11/29,* Tue.–Thu. and Sun. at 9, Fri.– Sat. at 9 and 11:15: Brazilian singer-songwriter Gilberto Gil. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 11/25: After Hours Comedy Troupe; Singer Michael Marotta. 11/26: Maggi-Meg Reed with *Beyond The Window,* musical theatre. 11/27: Singer Marie-Ann Meringolo; *Nazi Cheerleaders from Hell,* musical comedy; Singer Fred Lind and Band. 11/28: *The Heat Is On,* musical starring Quinn Lemley; Singer Sammy Dicaro; Singer Jason Culp; *Sex, Lies and Broadway Shows,* musical comedy revue. 11/29: Singer Joe Giglio; Singer Vince Lacey; Singer Joey Rimatello; Singer Michael McElroy. 11/30: Singer Sandra Warfield; Michael McAssey; Singer Michael Marotta. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 11/27: *Claim To Fame,* revue; 16th & Savoy, Stars of Tomorrow Finals. 11/28: Gotham City Improv. with *Politically Erect,* improvisation; Bingo With Flossie, comedy. 11/29: Theatre Rock. 11/30: Comedy Round-Up. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 11/27: Singer Annie Hughes; Music, satire and comedy with Miss Coco. 11/28: Singer Nancy La Mott. 11/29: Singer Darcy Thompson; Singer Peggy Herman. 11/30: *Monday In The Dark With George,* George Winters revue; Singer Linda Langford. 12/1: Lina Koutrakos Cabaret Class recital. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 11/25: Out The Window, comedy troupe; Anthony, characterization. 11/27: Singer-songwriter Cathy Finn; Dangerous Duets, musical comedy duo. 11/28: Singer guitarists Nancy Sirianni and Jack Hoffman; Miss Coco; Tommy Femia as Judy Garland, female impersonation. 11/29: Lee Byar, celebrity female impersonation. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 11/27: Marilyn Sofia with Richard Blanksten. 11/28: Judy Kreston and David Lahm in *The Things We Did Last Summer,* with Jeff Meff Morrow on bass and Dave Tancredi on drums. 11/30: Jody Carlson. 12/1: Martin Tishman with pianist Billy Roy. **Piano Bar:** Mon.–Tue.: David Lahm Duo with special guest Judy Kreston. Wed.–Thu.: Jerry Scott. Fri.–Sat.: Wendy Domarecki. Music from 9. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 1/2, Tue.–Sat. at 8 and 10:30: *Make Someone Happy, The Jule Styne Revue,* starring Ann Hampton Callaway, Gregg Edelman, David Garrison, Dolores Gray, Kay McClelland, and William Roy. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** 11/29 at 8 and 10:30: Mary Cleere Haran. 12/6: Nancy Dussault. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 11/27 at 10:30: Touch of Class. 11/30 at 10:30: Brenda Braxton for EFA. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 11/25 at 10: Rocco Primavera and his New Jersey Nightingales. 11/27, 28 from 6:30–11: Nat Jones. 11/30 at 11: Monday Night Live! with host Rocco Primavera. 12/1: Star Cabaret. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 1/30, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Andrea Marcovicci sings *Just Kern.* **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., *Fri.–Sat. from 9–2 a.m.* **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 12/31, Tue.–Sat. at 8:45 and 10:45: Bobby Short returns for the season. **Bemelmans Bar:** Every Tue.–Sat. from 9:45–12:45 a.m.: Jazz singer-pianist Ronny Whyte. Every Mon., singer-pianist Kurt Wieting takes over. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Lounge:** Singer-pianist Cathy Herndon plays every Tue.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

NEW YORK HILTON—53rd St. and Sixth Ave. (261-5853). **Club 53:** Every Tue.–Thu. at 8:45, Fri.–Sat. at 8:45 and 10:45: *Corkscrews!* a New York musical comedy revue starring Miriam Fond, Tony Lang, and Arthur Siegel. **AE, CB, DC, MC, V.**

NEW YORK PALACE—455 Madison Ave., bet. 50th–51st Sts. (888-7000). **Harry's New York Bar:** Pianist Diana Rogers plays every Wed.–Sat. from 6–1 a.m. ***The Hunt Bar:*** *Pianist* Daryl Sherman every Mon.–Sat. from 5–9. Paul Balfour plays harp and piano Mon.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. *61st* St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Singer-pianist Richard Atkins plays every Mon.–Fri. from 8–*midnight;* Andy Wasserman plays Sat. *from* 8–midnight and Sun. 11:30 a.m.–3:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BOBO'S CAFE—444 W. 42nd St. (643-0444). Pianist Larry Woodard plays every Tue., Thu. and Sat. from 8:30–12:30 a.m. Wayne Hosford plays Wed. and Fri. **AE, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Fri. from 6–8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Thu. from 8–midnight, Sat.–Sun. from 6–10. **AE, MC, V.**

CAMPAGNOLA—1382 First Ave., at 74th St. (861-1102) *Country Italian restaurant with singer-pianist* Bobby Cole performing in the bar every Tue.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Every Mon. and Fri., singer-painist Alexander Leonard., and Wed.–Thu., singer-pianist Clint Hayes entertains. Music from 6–11. **AE, CB, DC, MC, V.**

TATIANA—26 Wooster St., at Grand St.(226-6644). Mediterranean restaurant with Cynthia Crane performing *The Secret Life of a W.A.S.P.*, accompanied by pianist Wes McAfee on Wed. and Thu. from 7–11, and Pete Malinverni on Fri. **AE, DC, MC, V.**

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CNBC CNBC
COM Comedy Central
CRO Crosswalks
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SCI Sci-Fi Channel
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., NOV. 25

8:00 p.m.

4 Unsolved Mysteries. A special 90-minute live presentation of the crime-solving program. There will be plenty of behind-the-scenes action and, if we're lucky, the solving of a case before our very eyes.

13 49 Dinosaurs!—"The Death of the Dinosaur." This last installment of a three-part series explores the various theories that account for the demise of the dinosaur some 65 million years ago. (1 hr.)

9:00

13 49 Last Stand at Little Big Horn. Writer N. Scott Momaday is the narrator of this *American Experience* program, which presents the widely varying accounts of Custer's Last Stand. (1 hr.)

10:00

2 48 Hours—"Fakes." A look at the world of professional fakery—from watches to T-shirts to movies to ideas. (1 hr.)

7 The Best of The Hollywood Palace. Suzanne Somers is the host of this one-hour retrospective of the variety series that ran from 1964 to 1970. Performers include Frank Sinatra, Diana Ross and Stevie Wonder, and the Rolling Stones.

13 American Indian Dance Theater: Finding the Circle. Sacred, seasonal, and celebratory Indian movement and music. Also, a discussion of how art influences daily life. (1 hr.)

MAX Mister Johnson (1991). The story of two men of different backgrounds, one a Nigerian clerk and the other a British colonial district officer, joined together in an attempt to bring civilization to the bush via a new trade road. A well-played, moving film. Adapted from Joyce Cary's novel; directed by Bruce Beresford. (1 hr. 45 min.)

10:30

TNN Farm Aid: A Retrospective. Willie Nelson is the narrator of this five-and-a-half-hour tribute to the American farmer, highlighted by excerpts from the four Farm Aid benefit concerts featuring John Mellencamp, Neil Young, and many others. Part 1 tonight (1 hr. 30 min.); Part 2 shown Thursday at **7:00 p.m.**

1:00 a.m.

USA Day of the Jackal (1973). Fred Zinnemann's thriller brings sweat to the brow, seamlessly portraying an assassination attempt on Charles de Gaulle. Based on Frederick Forsyth's best-seller, with stars including Edward Fox, Alan Badel, and Derek Jacobi. (2 hrs. 30 min.)

THU., NOV. 26

9:00 a.m.

4 Macy's Thanksgiving Day Parade. Joining Goofy et al. are hosts Willard Scott and Katie Couric in live, start-to-finish coverage of the sixty-sixth annual parade. (3 hrs.)

11:00 a.m.

5 Dumbo (1941). The magical Disney animated film about the undersize elephant with oversize ears whose friend, Timothy the Mouse, teaches him a thing or two about size. Nearly perfect. (1 hr. 30 min.)

1:00 p.m.

7 College Football. An intrastate rivalry, as the Auburn Tigers meet the Alabama Crimson Tide—the first of three great matchups in the next three days. (See also Friday at **1:30 p.m.** and Saturday at **8:00 p.m.**)

4:00

2 NFL Football. The New York Giants, without Lawrence Taylor and after a short week of practice, now have to play the Dallas Cowboys in Texas. Ugh.

7:00

TNN Farm Aid: A Retrospective. (See Wednesday at **10:30 p.m.**) (4 hrs.)

8:00

2 E.T., the Extra-Terrestrial (1982). Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a small, brown extra-terrestrial takes refuge in the bedroom of a 10-year-old boy in the California suburbs. With Henry Thomas, Drew Barrymore, Robert MacNaughton. (2 hrs. 30 min.)

9:00

13 49 Mystery!—"Poirot IV: The ABC Murders." Before a mad killer can strike again, the families and friends of previous victims beg Inspector Poirot to help them. (1 hr.)

10:00

13 Children of the Left. A one-hour profile of five people who grew up during the thirties and forties as children of American Communists.

49 Within These Walls: A Visit to the White House. A thorough tour of the White House, including both private and public areas, in celebration of its 200th anniversary as the president's residence. (30 min.)

3:00 a.m.

13 Fire Over England (1937). Flora Robson, Raymond Massey, Laurence Olivier, and Vivien Leigh star in William K. Howard's highly watchable historical drama about fourteenth-century friction between England and Spain. (1 hr. 30 min.)

FRI., NOV. 27

9:00 a.m.

9 What to do with the kids? Sit them down here for six one-hour, live-action fairy tales. First, **Little Mermaid,** with Pam Dawber and Treat Williams. At **10:00,** Jennifer Beals plays **Cinderella,** with Matthew Broderick as the prince. At **11:00,** it's **Snow White and the Seven Dwarfs,** with Elizabeth McGovern and Vanessa Redgrave. After a two-hour break, the fun resumes at **2:00 p.m.** with **Aladdin and His Wonderful Lamp,** starring Robert Carradine, James Earl Jones, and Leonard Nimoy. At **3:00,** Klaus Kinski, Anjelica Huston, and Susan Sarandon head the cast of **Beauty and the Beast.** And at **4:00,** Bernadette Peters and Christopher Reeve star in **Sleeping Beauty.**

1:30 p.m.

7 College Football. A classic Big Eight showdown, between the Nebraska Cornhuskers and the Oklahoma Sooners.

8:00

4 Saved by the Bell—Hawaiian Style. A two-hour movie featuring the cast of the popular Saturday-morning teen series. Our heroes from Bayside High School spend two weeks at the Hawaiian resort owned by Kelly's grandfather, played by Dean Jones.

BRV This Sporting Life (1963). Lindsay Anderson's profound film about an English workingman who figures rugby to improve his station in life. With Richard Harris, Rachel Roberts, Alan Badel. (2 hrs. 30 min.)

8:30

2 It's Christmas Time Again, Charlie Brown. The first new *Peanuts* Christmas special in 27 years finds Charlie Brown trying to raise money to buy a special gift (for guess whom?), Peppermint Patty struggling with homework, and Sally rehearsing for the Christmas play. (30 min.)

9:00

2 All New Circus of the Stars & Side Show XVII. Loni Anderson and Alan Thicke are the ringmasters, but the big question is whether Sally Kirkland will be devoured by the five Bengal tigers and two lions that she's in charge of. (2 hrs.)

A-E The Royal Soap Opera. A one-hour BBC program that explores how the British royal family has been affected by intensive press coverage. Host Bill Kurtis interviews fellow journalists as well as historians, biographers, and palace officials.

10:00

4 Bob Hope Presents the Ladies of Laughter. A one-hour comedy special featuring five rising comediennes, including Carol Siskind of Yonkers and Wendy Liebman of Long Island.

MIDNIGHT

21 The Stranger (1946). Loretta Young is about to marry Orson Welles, who, government agent Edward G. Robinson would be only too happy to tell her, is in truth a Nazi war criminal. Very good. (1 hr. 35 min.)

12:30 a.m.

13 The Southerner (1945). Director Jean Renoir, adapting a novel by George Sessions Perry, made this splendid drama about a family trying to support itself by farming. With Zachary Scott, Betty Field, Beulah Bondi. (1 hr. 30 min.)

BRV Champlin on Film—"Tim Robbins." A half-hour chat with the star of *The Player* and the creator of *Bob Roberts.* This is but a prelude to another *Champlin on Film,* entitled "The Players," which will be shown Saturday at **6:30 p.m.**

3:00 a.m.

13 Passport to Pimlico (1949). A wry, often hilarious Henry Cornelius film about a few Londoners who stake out their own territory in the middle of the city. With Stanley Holloway, Margaret Rutherford, Betty Warren. (1 hr. 30 min.)

21 The Man With the Golden Arm (1955). Frank Sinatra plays the heroin addict in Otto Preminger's stylish, though dated, adaptation of the Nelson Algren novel. (2 hrs.)

SAT., NOV. 28

6:00 p.m.

13 The Pacific Century. "Big Business and the Ghost of Confucius," the seventh installment of a ten-part series, investigates how Asia's most recently industrialized countries have come so far so fast. (1 hr.)

6:30

BRV Champlin on Film—"The Players." Charles Champlin talks with Hollywood's heavy hitters about what it's like to be a heavy hitter. Among those who divulge their secrets: James Cameron, Kevin Costner, and George Lucas. (30 min.)

8:00

7 College Football. A storied matchup between the Trojans of the University of Southern California and Notre Dame's Fighting Irish.

13 The Unsinkable Molly Brown (1964). The Broadway musical included a number of Meredith Willson gems, and here, Debbie Reynolds does them right.

She plays a backwoods gal who ends up with diamonds just about everywhere. (2 hrs. 10 min.)

A&E Twenty Years of Python (Parrot Sketch Not Included). A 1989 retrospective of the (mostly) British comedy troupe, with host Steve Martin. Highlights include "Argument Clinic" and "The Spanish Inquisition." (1 hr. 30 min.)

HBO Frankie and Johnny (1991). This film is little more than a valentine to a man who's desperate for love and a woman who's afraid of it, but it's been made with so much sympathy, delicacy, and true intelligence that it's a triumph of sorts. With Al Pacino and Michelle Pfeiffer. Garry Marshall directed; based on Terrence McNally's play *Frankie and Johnny in the Clair de Lune*. (2 hrs.)

9:00

② Who Framed Roger Rabbit? (1988). In 1947 Hollywood, cartoon characters are working actors like everyone else, living in a ghetto entirely realized in animation. A shabby, alcoholic (and human) private eye (Bob Hoskins), who has a grudge against the Toons, is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in mock–*film noir* style, to a plot to destroy Toontown. An amazingly soulful movie, exhausting but deeply satisfying. Directed by Robert Zemeckis. (2 hrs.)

10:00

HBO Neil Diamond's Christmas Special. Ah, the old "seasonal-favorites-in-an-informal-setting" routine. Neil follows in the footsteps of the legends of pop music with his Christmas program, during which he's accompanied by choirs from around the country. (1 hr.)

11:30

⑪ sex, lies, and videotape (1989). Twenty-six-year-old director Steven Soderbergh, in his debut, put us in a trance with this film. The four principal characters—a beautiful, frigid wife (Andie MacDowell), her adulterous husband (Peter Gallagher), her vengeful sister (Laura San Giacomo), and a wounded but clever outsider (James Spader) talk softly to one another, about one another, and finally about themselves, and we are drawn by a gentle but insistent hand into a labyrinth of lust and betrayal. Shot in Baton Rouge. (2 hrs.)

SUN., NOV. 29

1:00 p.m.

② NFL Football. The New York Jets are paid a visit by the hard-nosed Kansas City Chiefs.

3:00

⑤ Benji (1975). A splendid little dog, whose real name is Higgins, saves a pair of children from being kidnapped, and more. With Peter Breck, Cynthia Smith. (2 hrs.)

7:05

AMC A Veronica Lake double bill begins with **So Proudly We Hail** (1943), a teary but not maudlin World War II picture about a group of nurses in the Pacific, headed by Claudette Colbert. Followed, at **9:30,** by **Sullivan's Travels** (1941), Preston Sturges's oustanding film about a Hollywood director (Joel McCrea) in search of the "real" America. (1 hr. 30 min.)

8:00

⑬ Nature—"Slaves to the Queen." Tiny cameras bring the worlds of the wasp and bee to our TV screen, and—guess what?—these insects do things pretty much the way we do. (1 hr.)

TBS A James Bond–movie marathon playing out over several nights begins with **Casino Royale** (reviewed in this issue), a black-and-white kinescope of a 1954 TV film. (1 hr.)

9:00

② An American Story. (Reviewed in this issue.) Brad Johnson, Kathleen Quinlan, Tom Sizemore, and Lisa Blount star in a two-hour movie about soldiers who come home to Texas after World War II only to fight another battle—deep-seated corruption in their small town. (2 hrs.)

④ From the Files of Joseph Wambaugh: Jury of One. (Reviewed in this issue.) An edgy and satisfying film that may be the first of several based on crime novelist Wambaugh's real-life experiences as an L.A. cop. John Spencer stars as a cop who's been skidding for quite a while; Eddie Velez is his partner. (2 hrs.)

⑦ A Mother's Right: The Elizabeth Morgan Story. (Reviewed in this issue.) A fact-based drama about the plastic surgeon (played by Bonnie Bedelia) who chose to go to jail for two years rather than reveal the whereabouts of her 5-year-old daughter. Morgan claimed that her daughter had been sexually molested by the girl's father. (2 hrs.)

⑬ The Secret Agent. The third and final installment of a *Masterpiece Theatre* adaptation of the Joseph Conrad novel. (1 hr.)

10:00

⑤ U2: Zoo TV. The first-ever TV special by the Irish rock group, a one-hour sampling of songs old and new.

11:00

⑬ Independent Focus. Seven short films, including *A Hard Reign's Gonna Fall*, Dean Lance's examination of life in New York in the age of AIDS. (2 hrs.)

A&E The Nicholas Brothers: We Sing and We Dance. A one-hour profile of Harold and Fayard Nicholas, the song-and-dance team from Harlem who never saw their star grow as bright as their white peers'. There's plenty of up-to-date talk in this documentary, but also memories of the brothers' performances at the Cotton Club, on Broadway, in Hollywood, and on London's West End.

11:30

⑦ Broadway Danny Rose (1984). An inventive, bittersweet Woody Allen comedy about a small-time theatrical manager (played by Allen) who lavishes affection on his talentless clients, especially a has-been lounge singer (Nick Apollo Forte) riding a nostalgia wave to success. (2 hrs.)

1:30 a.m.

MAX Taxi Driver (1976). Written by Paul Schrader and directed by Martin Scorsese, *Taxi Driver* is probably the most convincing nightmare vision of New York ever put on film. Brilliant, indelible performances by Robert De Niro, Harvey Keitel, and Jodie Foster. (2 hrs.)

MON., NOV. 30

8:00 p.m.

⑤ The Name of the Rose (1986). A botch. Umberto Eco's best-seller about heresy and murder in a fourteenth-century monastery has been turned into a lurid and rather tedious thriller. With Sean Connery giving a good performance as a Sherlockian Franciscan brother and F. Murray Abraham giving a very bad one as the sadistic inquisitor. (2 hrs.)

⑪ Sidney Sheldon's The Sands of Time. It's not hard to grow suspicious of two-part TV mini-series whose titles contain the author's name. This time around, we get a story of romance and danger in the Spanish countryside. An evil general overruns a convent, and three nuns flee for their lives, finding refuge with a band of rebels whose handsome leader is entwined with a ferociously jealous lover. Starring Michael Nouri, Deborah Raffin, Kim Weeks, Amanda Plummer, James Brolin. Part 1 (2 hrs.); Part 2 shown Tuesday at **8:00 p.m.**

⑬ De Gaulle and France. (Reviewed in this issue.) A three-hour retrospective of a man and career that shaped postwar French society.

8:05

TBS The James Bond marathon continues (see Sunday at 8:00 p.m.) with **Dr. No** (1962), the first official full-length picture, which successfully mixes sex, violence, and camp humor. Sean Connery is the definition of suave as he battles the evil Dr. No and rescues the barely clad Ursula Andress, all without raising a wrinkle in his perfectly pressed suit. Followed, at **10:35,** by **From Russia With Love** (1963), another exciting and wonderful picture, in which Bond (still Connery) stops an international crime ring. With Lotte Lenya as a sinister spy. (2 hrs. 30 min.) See Tuesday at **8:05 p.m.** for more Bond.

9:00

④ A Town Torn Apart. Michael Tucker plays a New York City school principal who leaves town for a small, deeply troubled school in New England. He dramatically turns around the school's fortunes, which pleases everyone except a small group of conservative townspeople who don't like the new principal's unorthodox solutions. (2 hrs.)

⑦ Monday Night Football. The Denver Broncos visit the Seattle Seahawks.

11:30

BRV Le Jour Se Lève (1939). Jean Gabin stars in this splendid film (a.k.a *Daybreak* in some circles) about a man whose physical entrapment leads him to traumatically flash back to the darkest act he's ever committed. Directed by Marcel Carné. (1 hr. 30 min.)

3:00 a.m.

⑤ Friends of Eddie Coyle (1973). A terrifically atmospheric cops-and-robbers story set in Boston, full of frank talk and smart writing. With Robert Mitchum, Peter Boyle, Richard Jordan, Steven Keats, Alex Rocco; Peter Yates directed. (2 hrs.)

TUE., DEC. 1

4:00 p.m.

② A *CBS Schoolbreak Special* drama about a 25-year-old high-school dropout who pretends he's younger so he can return to school and learn to read. With Kadeem Hardison, Reginald Ballard, Lawanda Page, Richard Moll. (1 hr.)

7:00

MTV A Concert for Life. The April, 1992 concert at London's Wembley Stadium in memory of Freddie Mercury, the singer who died of AIDS in late 1991. Among the performers are Elton John, U2, Spinal Tap, and members of the band Queen, for whom Mercury was the lead vocalist. (4 hrs.)

8:00

⑤ Brubaker (1980). Robert Redford stars as a warden who takes over a brutal prison farm in the Deep South and ends the beatings and corruption, restoring the convicts' self-respect. The cons, of course, love him, but he's defeated by the corrupt political establishment of the state. (2 hrs.)

⑪ Sidney Sheldon's The Sands of Time. (See Monday at 8:00 p.m.) Part 2 of 2. (2 hrs.)

⑬ ㊾ Nova—"Brain Transplant." A one-hour program about how a tragedy led to a revolution in research.

A&E Biography—"J. Edgar Hoover." The longer Hoover is dead, the more trouble he gets into. This new one-hour profile of the man who ran the FBI from 1924 until he died in 1972 reveals yet more warts. Narrated by Peter Graves.

BRV A Moment Without Television. In conjunction with Visual AIDS's Day Without Art, Bravo shows a one-minute PSA about the AIDS crisis here, the first of more than 250 to be shown throughout the month.

8:05

TBS The James Bond–movie marathon resumes with **Goldfinger** (1964), probably the best-plotted of the early movies. It's about gold, Fort Knox, and Gert Frobe as a laughing villain who ties Connery down and threatens his crotch with a laser. Followed, at **10:30,** by **Thunderball** (1965); despite the possibility of the Earth's destruction, the tension is forced and the action lazy. With Claudine Auger, Adolfo Celi. (2 hrs. 45 min.)

9:00

② Hard to Kill (1990). It's not easy being Steven Seagal. Here he plays a police detective who just came out of a seven-year coma after an attempt on his life. And he's got to turn right back around and go get the bad guys. (2 hrs.)

⑬ AIDS: What Do We Tell Our Children. As part of World AIDS Day, this one-hour program tries to destroy stereotypes about the disease, showing that AIDS victims come from every culture and class.

LIFE A pair of one-hour comedy specials. First, ***Girls' Night Out: Cathy Ladman and Jeff Cesario,*** which explores sex, therapy, math, music, sports, and more. At **10:00, Six Comics in Search of a Generation,** wherein Ellen DeGeneres, Margaret Cho, Dave Chappell, Wendy Liebman, Caroline Rhea, and Laura Kightlinger plumb the depths of the post-baby-boom generation.

9:30

⑦ The Jackie Thomas Show. "Demanding, incorrigible, yet oddly lovable." This is the official description of Tom Arnold's character, which sounds an awful lot like another character we know in the Arnold family. In this new show, Arnold plays a former slaughterhouse employee who gets his own network comedy show; Dennis Boutsikaris plays the head writer. (30 min.)

10:00

⑬ ㊾ The New Europeans—"Regional Dreams." Will European countries be able to shed their own nationalism to unite with their neighbors for what is supposed to be a wonderful future together? (1 hr.)

10:30

TNT The first official 1992 sighting of **It's a Wonderful Life** (1946), Frank Capra's wrenching masterpiece. (2 hrs. 45 min.)

THEATER LISTINGS

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

MY FAVORITE YEAR—A new musical based on the movie of the same name, in which a freshman comedy writer chaperones a carousing movie star through a live television performance; direction by Ron Lagomarsino; choreography by Thommie Walsh; book by Joseph Dougherty; music by Stephen Flaherty; lyrics by Lynn Ahrens. Featured in the cast are Evan Pappas, Tim Curry, Thomas Ikeda, Lainie Kazan, Tom Mardirosian, Andrea Martin, Josh Mostel, Ethan Phillips, Lannyl Stephens, and Paul Stolarsky. Previews now prior to a 12/10 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $47.50. **Vivian Beaumont Theater,** 150 West 65th Street (239-6200). 2 hrs. 40 mins. **IRLS**

THE SEAGULL—Anton Chekhov's comic tale, set in czarist Russia, about the desire for unattainable possessions and people. Translation by David French, direction by Marshall W. Mason. Featuring Jon Voight as Trigorin and Tyne Daly as Arkadina. With John Beal, Danny Burstein, John Franklyn-Robbins, Ethan Hawke, Zane Lasky, Laura Linney, Russel Lunday, Joan MacIntosh, Maryann Plunkett, and Tony Roberts. Previews now prior to an 11/29 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/10; $20 (for balcony) to $45. National Actors Theatre production at the **Lyceum Theatre,** 149 West 45th Street (239-6280). 2 hrs. 15 mins. **IRLS**

SOMEONE WHO'LL WATCH OVER ME—The American premiere of Frank McGuinness's drama about three men—an English college professor, an Irish journalist, and an American doctor—who learn to overcome their differences while being held in a single cell in a Beirut prison. Directed by Robin Lefèvre. With Alec McCowen, Stephen Rea, and James McDaniel. Opens 11/23. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m; $40, $45. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hrs. 10 mins. **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $65. Opened: 10/7/82. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ●● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $36 to $55. Opened: 12/5/91. **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 2 hrs. **IRLS**

CONVERSATIONS WITH MY FATHER—Set in a tavern in lower Manhattan, Herb Gardner's play, starring Judd Hirsch, James Sutorius, and David Margulies, spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, Joseph Siravo, Rick Faugno, Gordana Rashovich, Alan North, Peter Gerety, 13-year-old Jason Woliner, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $30 to $65. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison Leeds, Heather MacRae, Barbara Walsh, Jonathan Kaplan, Maureen Moore. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; holiday schedule change: no performance 11/25; added performance 11/26 at 8 p.m.; 11/27 and 11/28 at 2 p.m. and 8 p.m.; $15 to $60. **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Adam Arkin, Faith Prince, Tom Wopat, and Josie DeGuzman star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

GYPSY PASSION—A flamenco musical featuring three generations of Spanish gypsies from the town of Jerez. Written and directed by Tomas Rodriguez-Pantoja; choreography by the Gitanos de Jerez; musical and artistic direction by Manuel Morao. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 to $55. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hrs. 10 mins. **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Lucie Arnaz and Isa Thomas star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. With Timothy Jerome, Jamie Marsh, Graham Sack, Brian Markinson, Lauren Klein. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/3; $30 to $47.50. Opened: 2/21/91. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Brandy Brown, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $65. **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ●● **IRLS**

MISS SAIGON—Herman Sebek, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Alton White, Jane Bodle, Barry Bernal, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 min. ●● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, Jed Cohen, Tom Toner, and Alison Fraser. Tuesday, Thursday, Friday, and Saturday at 8 p.m.; Wednesday, Thursday, and Saturday at 2 p.m.; Sunday at 3 p.m.; holiday schedule change: no matinee on 11/25 and 11/26; added performance 11/27 at 2 p.m.; through 1/3; $30 to $60. Opened: 4/25/91. **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 mins. ● **IRLS**

THE SHEIK OF AVENUE B—A new Jewish ragtime and jazz-era musical-comedy revue that takes a nostalgic look at the language, loves, and struggles of immigrants on the Lower East Side. Featuring music by Irving Berlin, Harry Ruby, Bert Green, and Milton Berle. Direction and choreography by Dan Siretta; book by Isaiah Sheffer; musical direction by Lanny Meyers. With Amanda Green, Virginia Sandifur, Paul Harman, Larry Raikan, Mark Nadler. Wednesday and Saturday at 2 p.m. and 8 p.m.; Sunday at 2 p.m. and 5:30 p.m.; through 1/3; $20 to $35. **Town Hall,** 123 West 43rd Street (840-2824). 2 hrs. **IRLS**

THE SHOW-OFF—A revival of George Kelly's classic 1924 comedy in which a lying, bragging, good-for-nothing railroad clerk marries into a proper middle-class Philadelphia family and overturns their lives. Directed by Brian Murray. With Pat Carroll, Boyd Gaines, Laura Esterman, Sophie Hayden, Edmund C. Davys, Tim DeKay, J. R. Horne, Kevin McClarnon, and Richard Woods. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; holiday schedule change: no performance 11/26; added performance 11/29 at 7:30 p.m.; through 12/6; $38 to $42. **Roundabout/Criterion,** 1530 Broadway, at 45th Street (869-8400). 2 hrs. 40 mins. **IRLS**

SOLITARY CONFINEMENT—A new thriller by Rupert Holmes, starring Stacy Keach as a wealthy, eccentric entrepreneur who lives in isolation in a 51-story Albuquerque office tower. Direction by Kenneth Frankel; scenery by William Barclay; lighting by Donald Holder; costumes by Kathleen Detoro; sound by Jack Allaway. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $27.50 to $42.50. **Nederlander Theatre,** 208 West 41st Street (307-4100). 2 hrs. **IRLS**

THREE FROM BROOKLYN—A musical-comedy revue written by and starring Sal Richards, exploring the talent that has come from Brooklyn; directed by Jay Harvey; musical direction by Steve Michaels. With Roslyn Kind, Bobby Alto, Buddy Mantia, Adrianne Tolsch, Raymond Serra, and the BQE Dancers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m; $32.50 to $47.50. **Helen Hayes Theatre,** 240 West 44th Street (307-4100). 2 hrs. **IRLS**

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act; and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also with Nancy Ringham, Marla Maples (in her Broadway debut), Will Rogers Wranglers, and the Madcap Mutts. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $65. Opened: 5/1/91. **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A. . .MY NAME IS STILL ALICE—A sequel to the 1984 musical-comedy revue *A. . .My Name Is Alice,* about five very different women and their lives; conceived and directed by Joan Micklin Silver and Julianne Boyd. With Roo Brown, Laura Dean, Cleo King, KT Sullivan, Nancy Ticotin. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $25, $30. **Second Stage Theatre,** 2162 Broadway, at 76th Street (239-6200).

AT THE CROSSROADS—A Yiddish domestic comedy with music, written by Harry Kalmanowitz and adapted by Miriam Kressyn; directed by Mark Harborth, with simultaneous English translation. Saturday at 8 p.m.; Sunday at 2 p.m. and 5:30 p.m.; through 1/7; $20. **Folksbiene Playhouse,** 123 East 55th Street (755-2231).

A BACKER'S AUDITION—A musical comedy about a Park Avenue socialite who takes over the role of making money for a musical from her late husband; book and lyrics by Douglas Bernstein and Denis Markell; directed by Leonard Foglia. With Sheila Smith, Alice Spivac, Tom Ligon, Charles Goff, Stan Free, Ray Wills, Gretchen Kingsley, Tom Riis Farrell. Opens 11/21. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $35. **American Jewish Theatre,** 307 West 26th Street (633-9797).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (Tom Hewitt) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday through Saturday at 8 p.m. (no Thursday shows); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $35. Opened: 10/10/91. **Lamb's,** 130 West 44th Street (997-1780). ●

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $22.50 to $35. **Astor Place Theater,** 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Angela DeCicco, Sally Deering, Terri Broca, and Kate Confalone. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $17; through 3/20. Opened: 9/12/91. **DUO Theater,** 62 East 4th Street, between Second Avenue and Bowery (598-4320). ●

BROTHER TRUCKERS—A "comedy *noir*" from the Ridiculous Theatrical Company about men who haul trash and the women who love them. Written by Georg Osterman and directed by Everett Quinton. With Maureen Angelos, Eureka, Lisa Herbold, Noelle Kalom, James Lamb, Georg Osterman, Stephen Pell, and Everett Quinton. Wednesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; through 1/3; $25. **Charles Ludlum Theater,** One Sheridan Square, at West 4th Street and Seventh Avenue (691-2271).

BUBBE MEISES, BUBBE STORIES—A musical written and performed by Ellen Gould, who recalls stories of her immigrant grandmothers to understand her own life. Directed by Gloria Muzio; lyrics by Gould and Holly Gewandter; musical direction by Bob Goldstone. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Cherry Lane Theatre,** 38 Commerce Street, off Seventh Avenue South (989-2020).

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THEATER

CAMBODIA AGONISTES—The Pan Asian Repertory Theatre presents a music-theater piece based on the true story of Cambodian refugees who lost their sight from emotional trauma. Direction by Tisa Chang; text and lyrics by Ernest Abuba, music by Louis Stewart. With June Angela and Ron Nakahara. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; through 11/28; $24. **Playhouse 46 at St. Clement's,** 423 West 46th Street (245-2660).

CBS LIVE—A mixed-media comedy with video and live music, set in a space-age receiving station where eight actors play roles from slices of *I Love Lucy* and *The Honeymooners;* directed by Thomas White and Bob Bejan. Opens 11/24. Wednesday and Thursday at 8 p.m.; Friday and Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $35. **Minetta Lane Theatre,** 18 Minetta Lane, between West 3rd and Bleecker Streets (279-4200).

CHRISTCHILD—A drama by J.e Franklin about the conflict between an elderly father and his young son in Houston during the Roosevelt years; directed by Irving Vincent. Opens 11/23. Thursday through Saturday at 7:30 p.m.; Saturday at 4 p.m.; Sunday at 3 p.m.; added performance 11/30 at 8 p.m.; $16. A New Federal Theatre production at Henry Street Settlement's **Harry De Jur Playhouse,** 466 Grand Street (576-9028).

THE DESTINY OF ME—Larry Kramer's companion piece to *The Normal Heart,* in which Ned Weeks, founder of the AIDS-activist movement, comes to terms with the disease and his own mortality; directed by Marshall W. Mason. With are Peter Frechette, Jonathan Hadary, Oni Faida Lampley, Piper Laurie, Bruce McCarty, John Cameron Mitchell, and David Spielberg. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; $35. **Lucille Lortel Theatre,** 121 Christopher Street (239-6200).

DOG LOGIC—A dark comedy by Thomas Strelich about a caretaker of a run-down pet cemetery who fights with real-estate types; direction by Darrell Larson. With Larson, Lois Smith, Karen Young, Joe Clancy. Wednesday–Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $28. **American Place Theatre,** 111 West 46th Street (840-3074).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ●●

FLOWERS OF WAR—A drama by Bob Jude Ferrante about eight civilians trapped in an Iraqi fallout shelter. With Rachele Bailey, Jacqueline Donohue, Don Fletcher, Tangela Hall, Liz Martinez, Michael Myers, Neil Schill. Wednesday through Saturday at 8 p.m.; through 12/19; $18. **National Shakespeare Conservatory,** 591 Broadway (279-4200).

FORBIDDEN BROADWAY—Featuring the seasonal version, *Forbidden Christmas,* with a satire of banal holiday songs, the exploitation of Christmas by show-biz types, and holiday spoofs of Broadway's hit shows; lyrics and direction by Gerard Alessandrini. With Susanne Blakeslee, Dorothy Kiara, Brad Oscar, Craig Wells, and Brad Ellis on piano. 12/1 through 12/27, after which *The Best of. .* .returns. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. **Theater East,** 211 East 60th Street (838-9090).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of its first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400). ●●

HELLO MUDDAH, HELLO FADDUH—A musical comedy inspired by the 1960s songs of Allan Sherman, following the life of one mythical hero from birth and bris to Florida retirement and the early-bird special; written by Douglas Bernstein and Rob Krausz; directed and choreographed by Michael Leeds. With Stephen Berger, Tovah Feldshuh, Jason Graae, Paul Kreppel, Mary Testa. Previews begin 11/24 prior to a 12/5 opening. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 3 p.m.; Sunday at 2 p.m. and 5:30 p.m.; previews $25; $35 thereafter. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—A revival of the music of Jacques Brel, whose songs dealt with love, hate, war, peace, youth, and age; directed by Elly Stone. With Gabriel Barre, Andrea Green, Joseph Neal, Karen Saunders. Tuesday through Friday at 8 p.m.; Saturday and Sunday at 3 p.m. and 7 p.m.; $27.50 to $37.50. **The Village Gate,** 160 Bleecker Street (475-5120).

JEAN COCTEAU REPERTORY—Featuring two plays in repertory: *The Caretaker,* Harold Pinter's drama about a tramp who finds lodging with two brothers; directed by Eve Adamson; through 12/10. *The Idiot,* an adaptation of Fyodor Dostoevsky's novel by David Fishelson, who also directs; 11/28 through 2/12. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

JOINED AT THE HEAD—A drama written by and starring Catherine Butterfield about a successful novelist named Maggie, who encounters her old high-school sweetheart on a book-signing tour in Boston. She meets his wife, who shares not only her name but other things as well; directed by Pamela Berlin. With Kevin O'Rourke, Ellen Parker, Neal Huff, Becca Lish, Elizabeth Perry, John C. Vennema, Sharon Washington, Michael Wells. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; through 12/6; $25. A Manhattan Theatre Club production at **City Center Stage II,** 131 West 55th Street, between Sixth and Seventh Avenues (581-1212).

LIGHTIN' OUT—A musical about the twilight years of Mark Twain, as he relives and rewrites *Huckleberry Finn.* Book, music, and lyrics by Walt Stepp; direction by Kevin Cochran. Featured in the cast are Gordon Stanley, Beth Blatt, Tony Fair, Karen Looze, Rob Roznowski, and Robert Tate. Previews now prior to a 12/3 opening. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; no performance 11/26; added performance 12/1; $25. **Judith Anderson Theatre,** 422 West 42nd Street, between Ninth and Tenth Avenues (279-4200).

LOOK WHAT THE CAT DRAGGED IN—A comedy written and directed by Cheryl Lane-Lewis about a bride whose wedding day goes awry. With Kathi Bentley, Lincoln Brown, Kevin Michael Kennedy, Karen Liesel, Marion S. Marcovitz, Estelle Mays, Jacquetta McMurray, Zelda Patterson, Gregory Vaughn Ward. Thursday, Friday, and Saturday at 8 p.m.; Saturday at 3 p.m.; through 12/19; $20. **Theatre at the Good Shepherd,** 152 West 66th Street (307-4100).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Featured in the cast are Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7 p.m.; $20 to $25. **Union Square Theatre,** 100 East 17th Street (505-9021).

MAD FOREST—Caryl Churchill's drama about two families in Romania before, during, and after the 1989 overthrow of dictator Nicolae Ceaușescu. Directed by Mark Wing-Davey. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 2:30 p.m.; through 11/29; $35. Manhattan Theatre Club Stage 1 at **City Center,** 131 West 55th Street, between Sixth and Seventh Avenues (581-1212).

MURDER IN DISGUISE—Set in a Victorian mansion, John Glines's gay comedy/mystery is about seven men who play a game of Murder, which soon becomes all too real. Directed by Pip Carpenter. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; Sunday at 7 p.m.; through 11/29; $25. **The Courtyard,** 39 Grove Street (564-8038).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary gay culture. Directed by Chuck Brown. Wednesday, Thursday at 8:30 p.m.; Friday, Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; holiday schedule change: added performance 11/24 at 8:30 p.m.; no performance 11/26; $30 to $32.50. **Perry Street Theatre,** 31 Perry Street (691-2509).

NOËL AND GERTIE—A musical retrospective of the friendship and collaboration between Noël Coward and actress Gertrude Lawrence, with selections from *Private Lives, Red Peppers, Still Life,* and *Blithe Spirit;* devised by Sheridan Morley; direction by Brian Murray. With Jane Summerhays and Michael Zaslow. Previews begin 11/24 prior to a 12/1 opening. Tuesday through Friday at 8 p.m.; Saturday at 2:30 p.m. and 8 p.m.; Sunday at 2:30 p.m.; through 12/20; $20. A York Theatre Company production at the **Theatre at Saint Peter's Church,** Citicorp, Lexington Avenue at 54th Street (534-5366).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; holiday schedule change: no matinee 11/25; added performance 11/27 at 3 p.m.; $30 to $35. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

OLEANNA—David Mamet wrote and directed this drama about a university professor and a young female student. With Rebecca Pidgeon and William H. Macy. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue, between 7th and 8th Streets (307-4100).

ON THE BUM—Neal Bell's comedy about an out-of-work actress's adventures on the road during the Depression; directed by Don Scardino. With Bill Buell, William Duell, Jim Fyfe, Kevin Geer, John Benjamin Hickey, Robert Hogan, Cynthia Nixon, James Rebhorn, Joyce Reehling, Ross Salinger, Campbell Scott, Maureen Shay, J. Smith-Cameron. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; through 12/13; $26.50. **Playwrights Horizons,** 416 West 42nd Street (279-4200).

ORPHEUS IN LOVE—A modern comic opera based on the myth of Orpheus, about a professor in a small community college who falls in love. Words by Craig Lucas; music by Gerald Busby; direction by Kirsten Sanderson. With Bradley Garvin, Belinda Pegeon, Steven Goldstein, Diane Ketchie. Previews begin 11/27 prior to a 12/15 opening. Tuesday through Saturday at 8 p.m.; Saturday at 4 p.m.; Sunday at 3 p.m.; added performances 12/16 at 3 p.m. and 12/27 and 1/3 at 7:30 p.m.; through 1/3; previews $25 through 12/5; $26 to $32 thereafter. **Circle Repertory Company,** 99 Seventh Avenue South, at West 4th Street (924-7100).

OTHELLO—Shakespeare's tragedy, directed by Clinton Turner Davis. With Raphael Nash as Othello, Arnie Burton as Iago, and Celeste Ciulla as Desdemona. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2 p.m.; no performance 11/26; through 12/19; $12 to $16. **Pearl Theatre,** 125 West 22nd Street, between Sixth and Seventh Avenues (645-7708).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Warren Manzi, J.A. Nelson, Mark Johannes, and Dean Gardner; directed by Jeffrey Hyatt. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. Opened: 4/5/87. **Theater Four,** 424 West 55th Street (695-3401). ●●

PROGRAM FOR MURDER—A thriller by George W. George and Jeff Travers about an electronics wizard whose deadly plan involves the world's first thinking, talking computer; directed by Larry Arrick. With Anthony Cummings, Mary Kay Adams, Jon Krupp, Jill Susan Margolis, Colleen Quinn, Stephen Van Benschoten. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 3 p.m.; previews $25; $35, $37.50 thereafter. **Variety Arts Theatre,** 110 Third Avenue, at 14th Street (239-6200).

REMEMBRANCE—A melancholy love story involving a Catholic and a Protestant in contemporary Belfast. Written by Graham Reid; directed by Terence Lamude. With Milo O'Shea, Frances Sternhagen, Mia Dillon, John Finn, Terry Donnelly, and Caroleen

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Feeney. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2:30 p.m.; Sunday at 3 p.m.; $35. **John Houseman Theatre,** 450 West 42nd Street (564-8038 or 967-9077).

REPERTORIO ESPAÑOL—November performances: Gabriel García Márquez's *Innocent Eréndira and Her Heartless Grandmother* (simultaneous translation at some performances); Adolfo Marsillach's *I'm Getting Off at the Next Stop—And You?*; Federico García Lorca's *Blood Wedding;* J. Sánchez Río's *The Charcoal That Was Ember*; and a musical based on Ramón Méndez Quiñonez's *The Progressive Country Folks;* $20. These Spanish-language performances are varied during the month. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

ROLEPLAY—Doug Haverty and Adryan Russ's musical about five women in group therapy. Directed by Henry Fonte; with a cast of six. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $18, $22. **The Village Theatre Company,** 133 West 22nd Street (564-8038).

RUTHLESS!—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (11-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Lorraine Serabian, Adinah Alexander, and Joanne Baum. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 3 and 7 p.m.; $37.50. **Players,** 115 MacDougal Street (254-5076).

THE SEAGULL—Chekhov's comic tale, set in 1940s Hollywood with a cast of twelve. Adapted and directed by A. M. Raychel. With Maggie Scott, Erich Schmidt, Peter Lucas, Tatyana Yassukovich. Wednesday, Thursday, and Saturday at 8 p.m.; also 12/12 and 12/19 at 3 p.m.; through 12/19; $15. **Theatre-Studio,** 750 Eighth Avenue, at 46th Street, 2nd floor (719-0500).

SISTER, SISTER—A one-woman show with Vinie Burrows about women's sorrows and joys across the world, using words from Sean O'Casey, Carl Sandburg, Winnie Mandela, and Sojourner Truth. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $20. First Floor at **American Place Theatre,** 111 West 46th Street (840-3074).

THE SISTERS ROSENSWEIG—Fifty-four-year-old Sara celebrates her birthday with siblings Gorgeous, group leader of the Newton Beth-El Sisterhood, and Pfeni, an international travel writer, in London. By Wendy Wasserstein; directed by Daniel Sullivan. With Jane Alexander, Madeline Kahn, Frances McDormand, Julie Dretzin, Patrick Fitzgerald, John Vickery, Robert Klein, and Rex Robbins. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $37.50. **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200).

SPIC-O-RAMA—*Mambo Mouth*'s talented John Leguizamo creates a spic-tacular one-man comedy about a six-member dysfunctional Latino family; directed by Peter Askin. Monday, Wednesday through Friday at 8 p.m.; Saturday at 6:30 p.m. and 10 p.m.; Sunday at 3 p.m.; $27.50. **Westside Theatre,** 407 West 43rd Street (307-4100).

SPOOKS—A comedy about a Yankee business couple and the eccentric caretakers of their southern mansion, by Don Evans; directed by Kenneth McClain. Friday and Saturday at 7:30 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 12/6; $18. **National Black Theatre,** 2033 Fifth Avenue, between 125th and 126th Street (722-3800).

THEM. . .WITHIN US—A comedy about a yuppie couple who rent a cabin in Vermont and fall in love with beings from another universe; by Todd David Ross; directed by Allan Carlsen. With Bonnie Black, Steven Sennett, Marceline Hugot, Marcus Olson. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 2 p.m.; $30. **Theatre Row,** 424 West 42nd Street (279-4200).

WORDS DIVINE—An English adaptation of Ramon del Valle Inclan's *Divinas Palabras,* about the conflict between religious and societal values; directed by Max Ferra; music by William Harper. With Ofelia Medina. Wednesday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 12/13; $20. **Intar,** 420 West 42nd Street (695-6551).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, whcih includes works by Weill and his collaborators. Musical direction by Elliot Finkel; with David Wolfson. Tuesday through Friday at 8:30 p.m.; Wednesday at 2:30 p.m.; Saturday at 2:30 p.m. and 7 p.m.; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

WOYZECK—Georg Büchner's 1836 drama about an ordinary man who is driven to violence by unseen voices and bourgeois society; directed by JoAnne Akalaitis. Previews begin 11/23 prior to a 12/6 opening. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; $35; through 12/26. **Joseph Papp Public Theater/Newman,** 425 Lafayette Street (598-7150).

OFF OFF BROADWAY

EL BARRIO—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. By Angel Salazar and Andrew Smith. Wednesday at 9 p.m.; $10, plus a two-drink minimum. **The Village Gate,** 160 Bleecker Street (982-9292).

CENA PARA DOS—A comedy in Spanish *(Dinner for Two)* about a widow who finds out that her husband had been unfaithful; by Santiago Moncada; directed by Silvia Brito. English plot synopsis available at box office. Saturday at 8 p.m.; Sunday at 4 p.m.; through 12/6; $10. **Thalia Spanish Theatre,** 41–17 Greenpoint Avenue, Sunnyside, Queens (718-729-3880).

CHAPTER OF FAULTS—Eight one-act plays by Joe Pintauro, directed by Ann Egbert, including *Frozen Dog* and *Birds in Church*. Tuesday through Saturday at 8 p.m.; 11/29 at 3 p.m.; no performances 11/25 and 11/26; through 11/29; $10. A Rogue Theatre production at the **Harold Clurman Theatre,** 412 West 42nd Street (242-3242).

CLOVER—A drama by Samuel B. Harps III about five convicted killers in a women's prison, one of whom gives birth; directed by Nathan George. Wednesday through Saturday at 7:30 p.m; Sunday at 3 p.m.; through 11/29; $12. **American Theatre for Actors,** 314 West 54th Street (402-5305).

CROSS-DRESSING IN THE DEPRESSION—A comedy by Erin Cressida Wilson about a 12-year-old boy who is abandoned by his parents and sent to live in a brothel's attic; directed by Marcus Stern.11/27 and 11/28 at 8 p.m. and 10 p.m.; 11/29 at 3 p.m. and 8 p.m.; $12. **Soho Repertory Theatre,** 46 Walker Street (334-0962).

THE FIREBUGS—Max Frisch's satire about a ruthless businessman who becomes the target of arsonists; directed by Vera Beren. Previews begin 11/27 prior to a 12/3 opening. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 12/19; $12. **The 29th Street Playhouse,** 212 West 29th Street (465-0575).

HEART OF EARTH—An adaptation of Chekhov's *Three Sisters,* set on a family farm in rural Kentucky; written and directed by Dominic Orlando. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; through 12/6; $10. A No-Pants Theatre Company production at **Synchronicity Space,** 55 Mercer Street (353-0615).

HOW TO GO OUT ON A DATE IN QUEENS and **GANGSTER APPAREL**—Two one-act comedies in Italian, the former, about a young widower on his first date in years, the latter, a spoof in which two gangsters argue about killing in style; by Richard Vetere; directed by Piero Dusa. Friday and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; through 11/29; $10, free performance Friday. **Duality Playhouse,** 119 West 23rd Street, #305 (929-6392).

THE L WORD—A comedy about a young African-American couple and what happens when one person cannot say "I love you"; by Ed DuRante; directed by Kira Arné. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/29; $10. Talking Drum Theatre Company at **Theater for the New City,** 155 First Avenue, between 9th and 10th Streets (598-9771).

LEGS LIKE THESE—A comedy by Neil Ericksen, based on the myth of Atalanta, about a woman who marries the only man who can beat her in a footrace; directed by Peter Dalto. Thursday (except 11/26) through Saturday at 8 p.m.; Sunday at 7 p.m.; added performance 12/2 at 8 p.m.; through 12/6; $10. **One Dream Theatre,** 232 West Broadway (595-5673).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30 p.m.; $10. Sonia Pilcer's *I-Land,* monologues in and about New York; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ●●

THEATER

MARRY ME A LITTLE—Stephen Sondheim's musical about two New Yorkers alone in their own apartments on a Saturday night; conceived by Craig Lucas and Norman Rene; directed by Alex Dmitriev; musical direction by Steven D. Bowen. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 12/13; $12. A Triangle Theatre Company production at the **Church of the Holy Trinity,** 316 East 88th Street (860-7245).

MURDER IN COMPANY—A drama about a group of English actors who must find the murderer among them; directed by Robert Rutan. Thursday through Saturday at 8 p.m.; through 12/12; $10. **Prometheus Theatre,** 239 East 5th Street, between Second and Third Avenues (477-8689).

OATS: A SERIAL—A musical spoof of cowboy Western movies by Bob McDowell; directed by Bob Wilder; choreographed by Lori Leshner. Tuesday through Saturday at 8 p.m.; through 11/28; $10. **The 45th Street Theatre,** 354 West 45th Street (279-4200).

THE ODYSSEY—An adaptation of Homer's epic myth with live music, dance, and large puppetry; directed by Amie Brockway. Saturday at 8 p.m.; Sunday at 2 p.m.; through 11/29; $10. **Open Eye Theater,** 270 West 89th Street (769-4143).

OR, AND THEREFORE—A series of comic male/female dialogues that looks at how women are constrained by language, history, men, and themselves; directed by Robert Press. Thursday through Sunday at 8 p.m.; through 12/20; $10. A Living Theatre production at **Union Square Theatre,** 100 East 17th Street, Union Square West (334-8402).

PINEAPPLE FACE—A political farce about a hated and feared Latin American dictator; by Rosalyn Drexler, directed by John Vaccaro. Thursday through Sunday at 8 p.m.; through 11/29; $10. **Theater for the New City,** 155 First Avenue (254-1109).

SALOME—A feminist interpretation of Oscar Wilde's classic about the power structures between men and women; directed by Tanya Serdiuk. Wednesday through Sunday at 8 p.m.; through 11/29; $12. **Avalon Repertory Theater,** 2744 Broadway, at 105th Street (316-2668).

SAVE ME THE WALTZ—A new musical by Enrico Garzilli about the lives and loves of F. Scott Fitzgerald, Zelda, and Ernest Hemingway; directed by Robert Kreis. Featured in a cast of fifteen are David Csizmadia, Richard DeFonzo, Nancy Flom, Bill Laney, and Michelle Towey. Friday, Saturday, and Sunday at 7 p.m.; $10 to $12.50. **13th Street Theater,** 50 West 13th Street (675-6677).

THE SEAGULL—Chekhov's comic drama about how art can destroy the very life it draws upon; directed by Michael J. Murnin. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/29; $12. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

STROLLIN' and **POET'S CORNER**—Two one-acts by Eliza Wyatt, the former about a woman who loses her job because she can't find a sitter, the latter about the effects of violence on three women who meet for a poetry workshop; directed by Tony Alicata. Friday and Saturday at 8 p.m.; through 12/5; $10. **Nat Horne Studio Theatre,** 442 West 42nd Street (807-5720).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7 p.m.; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ●●

WINGS THEATRE COMPANY—*Accord of Angels,* a Christmas comedy by Frederick Timm about three lost souls who come together in a midtown church. Tuesday through Friday at 8 p.m.; through 12/23; $15. *The Boston Rivals,* a Revolutionary musical, adapted by Michael Hillyer and John Cowan. Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7 p.m.; through 11/29; $15. *The Seven Deadly Sins,* seven ten-minute plays about sinning in the nineties. Monday at 7:30 p.m.; through 11/30; $7. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

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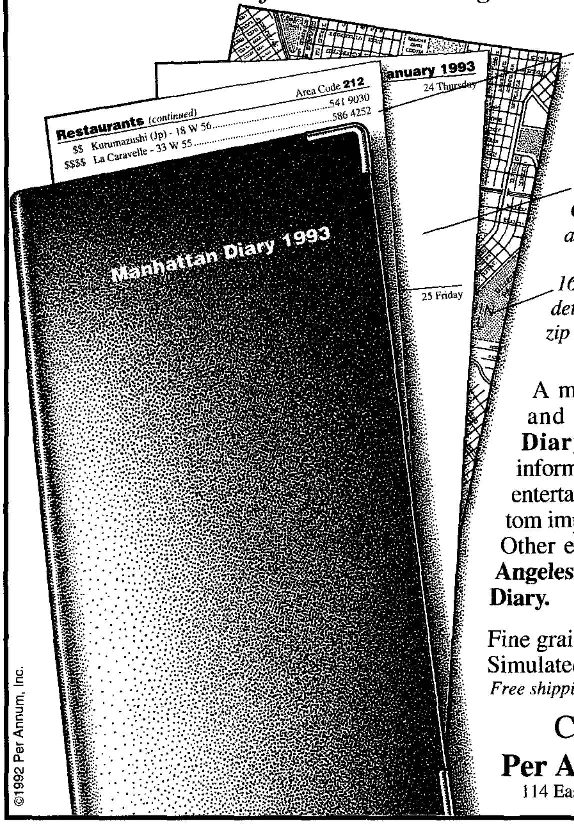

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RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International (938-9100). Casual. Contemporary American. Spcls: filet of baby red snapper in crispy potato scales, harvest pot au feu, farm venison with seckel pear, grilled filet of Black Angus with souffle potatoes. Res. nec. B Mon.–Fri. 7 a.m.–10 a.m. L Mon.–Fri. noon–2:30. D Tue.–Thu. 6–10, Fri.– Sat. to 11. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Southern Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.–Fri. Closed Mon. **(M)** **AE, DC, MC, V.**

APPLE—17 Waverly Pl., bet. Broadway and University Pl. (473-8888). Casual. Vegetarian-Vietnamese. Spcls: stuffed boneless chicken, crispy seitan with pecans, broiled boneless Vietnamese duck. Res. sug. L Mon.–Fri. 11 a.m.–4:30. Br Sat.–Sun. 11 a.m.–4:30. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(M)** **AE, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef, veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets daily for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE GRILLE—55 Church St. at Fulton St., in the Hotel Millenium (693-2001). Casual. American. Spcls: Maryland crabcake sandwich, grilled breast of chicken on focaccia, salad of sea scallops and gulf shrimp with wild greens. Res. sug. B Mon.–Fri. 6:30 a.m.–11 a.m. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, MC, TM, V.**

L'ECOLE—462 Broadway at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–9:30. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, plume de veau, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French bistro. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D daily 6–2 a.m. **(M-E)** **AE, MC.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SAMMY'S ROUMANIAN—157 Chrystie St. (673-5526/0330). Casual. Jewish Rumanian. Spcls: Jewish breaded veal cutlet, Rumanian tenderloin, 1¾-lb. rib steak, potato pancakes. Res. sug. D nightly 4–midnight. Ent. nightly. Private parties for 110. **(M–E)** **AE, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. noon–11:30. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TALIESIN—55 Church St. at Fulton St., in the Hotel Millenium (312-2000). Casual. American. Spcls: lobster ravioli, seared Maine sea scallops with fettucine in a basil saffron broth, grilled veal chop with gratin of leek and potato in a porcini mushroom sauce. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–2:30. Br Sat.–Sun. 11 a.m.–2:30. D daily 6–10:30. **(M)** **AE, CB, DC, MC, V.**

TATIANA—28 Wooster St. (226-6644). Casual. Mediterranean. Spcls: fettuccini au saumon fumé, penne Tatiana, salade de poireaux, sauté red snapper, cous cous. Res. sug. D Mon.–Sat. 6–1 a.m. Ent. Wed.–Fri. 7–11. Private parties for 100. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American-Southwestern barbecue. Spcls: Canadian baby back ribs, homemade vegetable and meat chili, grilled fish, burgers. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Private parties for 10–100. **(I)** **AE, DC, MC, TM, V.**

TWO ELEVEN—211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, herb-roasted salmon, roast Moroccan spiced rack of lamb. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, TM, V.**

VUCCIRIA—422 W. Broadway, bet. Prince and Spring Sts. (941-5811). Casual. Southern Italian-Sicilian. Spcls: pasta con sarde, vitello Vucciria, pollo Palermo. Res. sug. L and D Sun.–Wed. noon–midnight, Thu.–Sat. to 1 a.m. Jazz every Mon. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat.

6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

ZUTTO—77 Hudson St. (233-3287). Casual. Japanese. Spcls: negimaki, morami yaki, sushi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. to 11. **(I)** **AE, CB, DC, MC, TM, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE, TM.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100–200. **(M)** ***Liberty Oyster Bar and Shark Aquarium:*** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

PEDRO O'HARA—Pier 17 (227-6735). Casual. Tex-Mex/American. Spcls: frozen margaritas, chicken fajitas, shrimp and corn quesadilla. No res. L and D daily 11 a.m.–midnight. **(I–M)** **AE, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American grill. Spcls: grilled New York shell steak with caramelized shallot sauce, grilled fresh salmon with tarragon wild rice pancake, hamburgers. L Mon.– Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D daily 4–4 a.m. Private parties. **(I–M)** **AE, CB, DC, MC, TM, V.**

COWGIRL HALL OF FAME—519 Hudson St., at 10th St. (633-1133). Casual. American country western. Spcls: barbecued ribs, chicken fried chicken, frito pies. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Bar till 2 a.m. Private parties for 20–75. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

FLYING FISH—395 West St., at W 10th St. (924-5050). Casual. West Indian. Spcls: rundown, jerk fish, curry goat, ackee and salt fish, snapper. Res. sug. for 8 or more . D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(I–M)** **No credit cards.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

INDOCHINE—430 Lafayette St., bet. Astor Pl. and E. 4th St. (505-5111). Casual. French-Vietnamese. Spcls: spicy salad of thinly sliced filet of beef, panfried sea bass with pimento sauce, fresh fillet of fish steamed in coconut milk. Res. sug. D only Sun.–Thu. 5:30–midnight, Fri.–Sat. to 12:30 a.m. **(M–E)** **AE, CB, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L daily noon–3. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

WEST 4TH STREET SALOON—174 W. 4th St. (255-0518). Casual. American/Continental. Spcls: West 4th Street Saloon burgers, steaks, salads, pastas. Res. sug. Open for L, D and S daily 11 a.m.–4 a.m. Br Sun. 11 a.m.–4. Private parties for 200. **(M)** **AE, CB, DC, MC, TM, V.**

14th–42nd Streets, East Side

BANANA CAFE—111 E. 22nd St. (995-8500). Dress opt. American-Brazilian. Spcls: prawn salad nicoise, banana trifle, moqueca. Res. nec. L Mon.–Fri. 11:45 a.m.–6, Sat. fejoida 11:45 a.m.–6. Br Sun. 11:45 a.m.–5. D daily 6–1 a.m. Light supper till 3:30 a.m. Private parties for 50–130. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken fajitas, Maryland crabcakes. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(E)** **AE, DC, MC, TM, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

LUXE—24 E. 21st St. (674-7900). Casual. Contemporary American. Spcls: sauteed salmon with tomato bouillon and honshimeji mushrooms, crisp basil red snapper with whipped potato and parsley root, roast loin of lamb with a buckwheat polenta and banyula vinegar sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private parties for 40–50. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MARIO'S—7 E. 30th St. (532-7787). Casual. Italian. Spcls: broiled veal chop, grilled or poached salmon, homemade lasagna. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 4–9:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–3. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11, Sun. 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera, veal Valdostana. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight, Sun. 3–10. Ent. Mon.–Sat. Private parties. **(M)** **AE, DC, MC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5–10:30. Private parties for 25–100. Pianist

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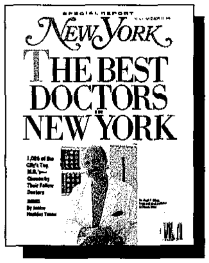
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STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

CAL'S—55 W. 21st St. (929-0740). Casual. European. Spcls: rosewater-cured tuna, penne with morels and arugula, grilled filet of salmon on a chestnut and butterscotch bean salad. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

FRANCISCO'S CENTRO VASCO—161 W. 23rd St. (741-1408). Casual. Spanish. Spcls: 1¼–10 lb lobsters, zarzuela in green or red sauce, seafood or Valenciana paella. Res. nec. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 4–midnight, Sat.–Sun. 1–1 a.m. Guitarist nightly. **(I–M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, TM, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/-American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

PORTFOLIO—4 W. 19th St. (691-3845). Casual. Italian-American. Spcls: hazelnut calamari, homemade mushroom ravioli with garlic cream, pappardella with wild mushroom cream and braised chicken breast. Res. sug. L Mon.–Fri. 11:30–4. L and Br Sat.–Sun. noon–4. D Mon.–Thu. 4–11, Fri.–Sat. to midnight, Sun. 4–10. **(M)** **AE, DC, MC, TM, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

TIZIANO—165 Eighth Ave., bet. 18th–19th Sts. (989-2330). Casual. Northern Italian. Spcls: woodburning oven pizza, fresh fettuccine frutti di mare, galleti orbino. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m., Sun. 3–midnight. **(M)** **AE, CB, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight, Sun. 5:30–10. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcls: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M–E)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, broiled langoustine and lobster. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m. Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL MOROCCO PRESENTS THE DOLL HOUSE—307 East 54th St. (750-1500). Jacket required. American-Italian. Spcls: beer batter shrimp with chutney, rack of lamb Dijonnaise, 1-lb lobster tails. Res. sug. D Mon.–Fri. 6–2 a.m., Sat. from 8. Private parties for 150. Dancing. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties 15–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. *Spcls: côte de veau à la creme d'herbes* fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., bet. 53rd–54th St. (759-7086). Casual. French. Spcls: endive salad with Roquefort *cheese, country toast with goat* cheese and duck breast, grilled Norwegian salmon with mustard sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE TRIANON—455 Madison Ave., at 50th St. in the New York Palace (303-6032). Casual. Northern Italian-continental. Spcls: fresh shrimp and crabmeat on caesar salad, fruitti di mare, grilled salmon fillet with wilted romaine chive oil. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30 a.m.–2:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St., in the Loews New York Hotel (753-1515). Casual. American. Spcls: pan-roasted baby chicken with garlic mashed potatoes, smoked and grilled filet mignon with wild mushrooms, rosemary shrimp pizza with black olives and mozzarella. Res. nec. B daily 7 a.m.–11:30. L daily 11:30 a.m.–4. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Free D parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIETRO'S—232 E. 43rd St. (682-9760). Casual. American-Italian steakhouse. Spcls: chopped salad, steak for 2, shell macaroni with brown veal marrow. Res. sug. L Mon.–Fri. noon–4. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. *to midnight,* Sat. *noon–midnight,* Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M–E)** **AE, CB, DC, MC, V.**

SNAPS—230 Park Ave., at 46th St. (949-7878). Casual. Scandinavian. Spcls: warm potato cake with gravlax; halibut with braised fennel in pernod with shrimp aioli; shrimp with stir-fried noodles, soy sauce, ginger and garlic. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). *Casual. Italian. Spcls: quattro stagione pizza, mezza* penne alla siciliana, vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St. (688-5447). Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** ***Peacock Alley Restaurant and Cocktail Lounge:*** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. ***Oscar's:*** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

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Mon.-Sat. Private Parties (Up To 50 People)

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl., at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-seared foie gras with duck confit, spiced apple, crisp potato and ginger-beet oil; roast scallops in crisp taro root with lemongrass, spinach and yellow pepper jus; grilled Long Island duck breast with soy glaze, stir-fried vegetables and lotus chips. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

AGLIO e OLIO—145 W. 55th St. (582-9589). Casual. Italian/Mediterranean. Spcls: spaghetti with asparagus and prosciutto in a lemon cream sauce, whole roasted sea bass with grilled eggplant and sweet red pepper oil, stufato di pollo in crosta, tomato risotto with calamari and fresh oregano. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sat. 11 a.m.–3. D Tue.–Sat. 5:30–11, Mon. to 10. Private parties for 40. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.– Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE DES SPORTS—329 W. 51st. St. (974-9052). Casual. Traditional French. Spcls: coq au vin, pepper steak, filet sole almondine. Res. sug. L Mon.–Fri. noon–3. D Tue.–Sat. 5–11:15, Sun.–Mon. 5–10. Private parties for 40. **(M)** **AE, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: pan-roasted veal chop with herb mustard sauce, salmon filet with fennel and tomato. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)** **AE, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, TM, V.**

DA TOMMASO—903 Eighth Ave., bet. 53rd–54th Sts. (265-1890). Casual. Northern Italian. Spcls: gamberi all'arancio, pollo provencila, homemade tiramisu. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4:30–midnight, Sun. 4–11. **(M)** **AE, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

44—44 W. 44th St., in the Royalton (944-8844). Casual. American. Spcls: wood grilled salmon leaf with crushed cucumber, walnuts and date salad; grilled muscovy duck breast with spiced tempura shallots and roasted Italian pear; roasted veal kidney and sweetbreads with pumpkin risotto and savory vegetables. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5:45–11:30. **(M–E)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, TM, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAXWELLS—150 W. 47th St. (869-5482). Casual. American-continental. Spcls: warm duck salad with grand marnier and raspberry vinaigrette, blackened Louisiana catfish with dijon cajun sauce, broiled Colorado lamb chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Wed. 3:30–9, Thu.–Sat. to midnight. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon with tomatillo salsa, pickled vegetables, and salmon roe; grilled lobster with stuffed squid, clams, and red chile shellfish broth; grilled rabbit loin with cilantro oil, habanero, and braised leg in a crisp tortilla. Res. sug. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 6–10:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with potato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Prefixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, pappardelle boscaiola, capelli bergino. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Casual. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops, sauteed Jockey Club crab cakes with mustard sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late afternoon D 3–5:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. Contemporary American grill. Spcls: grilled marinated leg of lamb, Peking duck salad, grilled swordfish with arugula and basil oil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Dancing nightly. **(M)** **AE, CB, DC, MC, TM, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

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RESTAURANTS

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: provencal vegetable tart with seard tuna, Atlantic salmon with middle eastern spices, rack of lamb with herbed crust and gnocchi. Res. nec. D only Mon.–Sat. 6–10. Private parties for 10–55. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. D Mon.–Sat. 5:30–11:30, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through August. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. Contemporary Continental. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–noon. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–5:30. **(E)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

CASALONE—1675 Third Ave., bet. 93rd–94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, MC, TM, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Casual. Northern Italian. Spcls: salmon in a cream sauce with raisins; fettuccine Adriatica with shrimp, tomato and basil; veal chop with sundried tomatoes and mushrooms. Res. sug. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

540 PARK—540 Park Ave. at 61st St., in the Regency Hotel (759-4100). Casual. American. Spcls: air dried filet mignon with roasted peppers, arugula and artichokes; lobster cobb salad; cedar-planked salmon with roasted pepper and wild mushroom compote. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. 11:30–2:30. Br Sun. 11:30–2:30. D daily 6–10. Pianist Mon.–Fri. 6–1 a.m. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

JIM MCMULLEN—1341 Third Ave., bet. 78th–79th Sts. (861-4700). Casual. American. Spcls: chicken pot-pie, crabcakes, grilled lamb chops. Res. sug. L daily 11:30 a.m.–4. D daily 4–midnight. Private parties for 25–85. **(M)** **AE, MC, V.**

KULU—1770 Second Ave., bet. 92nd–93rd St. (996-4550). Dress opt. Modern American. Spcls: lobster lasagna with pesto ricotta and wild mushroom, grilled steak with frites allumettes and tomato chutney, magret duck breast with pickled cucumbers and blackberry dressing. Res. sug. D daily 5:30–11. Private parties for 200. **(M)** **AE, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, çaneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LOWELL HOTEL—28 E. 63rd St. (838-1400). **Post House:** Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E) Pembroke Room:** Casual. Continental. Spcls: English breakfast, 22 different selections of tea. B daily 7 a.m.–10:30 a.m. Br Sat.–Sun. noon–2:30. Tea daily 3:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. Jazz pianist Tue.–Sat. 8:30–12:30 a.m. **(M)** **AE, DC, MC, V.**

NANNI IL VALLETTO—133 E. 61st St. (838-3939). Dress opt. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style, baked branzino. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, TM, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: seared tuna with red miso and enoki mushrooms, corn and radish; steamed halibut with mushrooms, sweet pea broth and crisp leeks; veal chop in a coriander crust, sauternes sauce and escarole; grilled tandoori marinated duck, grilled scallions, lentil pancake and chutney. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: ginger marinated grilled tiger shrimp over couscous and arugula, Maine lobster with julienne of leeks and carrots in filo pastry, filet mignon dusted in pistachio nuts with a merlot wine sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Buffet Br Sat.–Sun. 11/30 a.m.–3. D daily 6–10:30. Dancing every Fri.–Sat. 8–midnight. **(E) Gerard's:** Cocktails and light fare noon–1 a.m. daily. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **(M)** **AE, CB, DC, MC, V.**

WILKINSON'S SEAFOOD CAFE—1573 York Ave., bet. 83rd–84th Sts. (535-5454). Dress opt. American-seafood. Spcls: snapper with sake and black bean sauce, grilled marinated swordfish, roast lobster with sauce American. Res. sug. D only Mon.–Sat. 6–10:30, Sun. 5–9. **(E)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

BTI WEST—250 W. 86th St. (875-0460). Casual. Burmese-Thai-Indonesian. Spcls: Indonesian rijstaffel feast, BTI red curry duck, Burmese ginger and tealeaf salads. Res. sug. L daily noon–4. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Private parties for 50. Also **BTI East, 1712 Second Ave., bet. 88th–89th Sts.** (427-1488). **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: pan sauteed crabcakes with a lemongrass sauce and pea shoots, herb roasted chicken with new potatoes and spinach, saffron risotto with summer vegetables. Res. nec. D Mon.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1:30 a.m., Sun. from 6–12:30 a.m. Br Sun. 11 a.m.–3. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de marc. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE SZECHUAN COLUMBUS—193 Columbus Ave., at 69th St. (496-8778). Casual. Chinese-Szechuan. Spcls: Empire special chicken with sesame seeds, dim sum, dry saute string beans, steamed whole fish. Res. sug. L and D Sun.–Tue. 10:30 a.m.–1 a.m., Wed.–Sat. to 2 a.m. Private parties for 40–50. **(I)** **AE, MC, V.**

JOSEPHINA—1900 Broadway, bet. 63rd–64th Sts. (799-1000). Casual. International. Spcls: grilled ginger glazed calamari, pan-seared sesame coated yellowfin tuna with miso-wasabi sauce, horseradish crusted Norwegian salmon. Res. sug. L Tue.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–f3. D Tue.–Fri. 5:30–midnight, Sat.–Mon. 5–midnight. Private parties for 100–150. **(M)** **AE, MC, V.**

PAPPARDELLA—316 Columbus Ave., at 75th St. (595-7996). Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. for 6 or more. L daily noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spare-ribs; southern fried chicken with collard greens, peas

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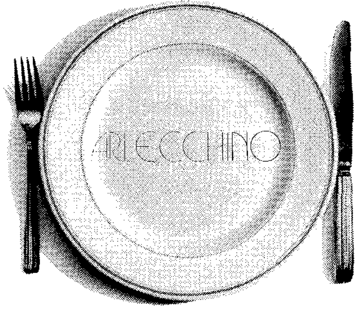

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and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: grilled marinated quail and granny smith apple sandwich, assiette of venison and guinea hen with fresh peach tarragon sauce, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

TUESDAY'S WEST—246 Columbus Ave., bet. 71st and 72nd Sts. (877-3900). Casual. American. Spcls: hamburgers, salads, steak, beer batter shrimp. No res. Open for L and D daily 11:30 a.m.–2 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(I)** **AE, MC, V.**

BRONX

LOBSTER SHANTY—691 Bridge St. (885-1459). Casual. Italian seafood. Spcls: lobster newburg, jumbo lobsters, marina piccola. Res. sug. L daily 11 a.m.–4. D daily 4–1 a.m. Private parties for 70. **(E)** **AE, CB, DC, MC, V**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN—2670 Coney Island Ave. (718-332-8111). Formal. French-Italian-Russian-American. Spcls: seafood mixed grill, bow-tie pasta with smoked salmon and capers in cream sauce, veal medallions with calvados sauce. Res. nec. L daily noon–2. D Mon.–Thu. 8–midnight, Fri.–Sat. 9–3 a.m., Sun. 8–1 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

DON PELAYO—39-20 Queens Blvd., Sunnyside (718-784-4700). Casual. Spanish/Continental. Spcls: paella, rack of lamb, merluza vasca, seafood in champagne sauce. Res. sug. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Pianist Fri.–Sun. **(M)** **AE, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

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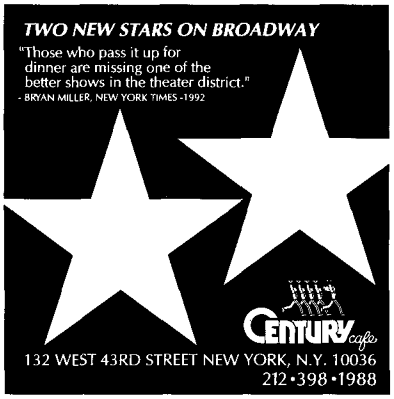

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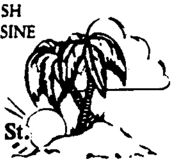

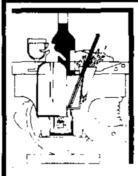

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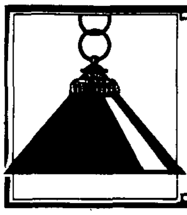

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MUSIC AND DANCE

COMPILED BY JOANNE CHEN

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-1212).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

Miller Theatre, Broadway and 116th St. (854-7799).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, November 25

NEW YORK PHILHARMONIC, Kurt Masur conducting. With pianist Elisabeth Leonskaja. Brahms's *Academic Festival Overture,* Tchaikovsky's Piano Concerto No. 2, Beethoven's Symphony No. 4, Liszt's *Mephisto Waltz*. Avery Fisher Hall at 8. $10–$50.

DIZZY GILLESPIE—A 75th-birthday tribute to the jazz great, sponsored by the Bahai World Congress. With saxophonists James Moody, Marvin "Doc" Holladay, and Paquito D'Rivera; trumpeteer John Faddis; and the Mike Longo Trio. Carnegie Hall at 8. $25–$35.

PAUL WELLER—With Jill Sobule. Irving Plaza, 17 Irving Place (307-7171), at 9:30. $18.

MORRISSEY—Roseland, 239 W. 52nd St. (307-7171), at 8. $20.

PAT METHENY—Jazz. Beacon Theatre, Broadway and 74th St. (307-7171), at 8. $25–$30 (sold out).

DAVID SCHEPPS, cellist. Performing Arts Library, Lincoln Center, at 3. Free.

AMERICAN LANDMARK CONCERT—Co-sponsored by the American Landmark Festivals. Jefferson Market Branch Library, 425 Sixth Ave. (243-4334), at 6:30. Free.

MIDTOWN JAZZ AT MIDDAY—Pianist John Bunch. Saint Peter's Church, 54th St. and Lexington Ave. (935-2200), at 12:30. $4.

Thursday, November 26

JOSEPH CLAIR DAVIS, carillonneur. Traditional Native American and English music, including Milford Myhre's arrangements of "The Vicar of Bray," "Columbia, the Gem of the Ocean," and "The Anacreontic Song." Riverside Church, Riverside Drive at 122nd St. (222-5900, X235), at noon. Free.

BARGEMUSIC—Violinist Nai-Yuan Hu, pianist Randall Hodgkinson, cellist Ronald Thomas. Mendelssohn's Sonata for Cello and Piano in D Major, Kodaly's Duo for Violin and Cello, Dvorak's Piano Trio in E Minor. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, November 27

NEW YORK PHILHARMONIC—See 11/25.

ARLO GUTHRIE—Carnegie Hall at 8. $16–$23.

MAGGIE CHARLES, vocalist. With musical director Mark Andersen. Weill Recital Hall at 8. $25–$35.

MUSICA ANTIQUA KOLN—The chamber ensemble, directed by Reinhard Goebel, performs Vivaldi's Concerto in D Major for Flute, Strings, and Basso Continuo; Cima's Sonata; Rovetta's Canzone; Marini's "Passacaglia"; Tartini's Concerto in G Major; Nardini's "Sonata Enigmatique," Duetto in B-Flat Major, Concerto in D Major; and Vitali's "Capriccio." Metropolitan Museum of Art at 8. $15.

PAT METHENY—See 11/25.

MATTHEW SWEET—The Academy, 234 W. 43rd St. (307-7171), at 8. $16.50; $18 (show day).

ARYEH ELLER, classical guitarist. The third concert of the library's guitar-recital series. Performing Arts Library, Lincoln Center, at 3. Free.

CENTERFOLD COFFEEHOUSE CONCERTS—A Centerfold birthday spectacular featuring poetry and music. Church of St. Paul and St. Andrew, 263 W. 86th St. (866-4454), at 8. $7–$10.

Saturday, November 28

NEW YORK PHILHARMONIC—See 11/25. Today at 2 and 8. The afternoon concert ($10–$35) is the first of the "Casual Saturdays" series, featuring a brief address from the conductor, followed by a one-hour program, and a discussion with orchestra members.

PETRAS GENIUSAS, pianist. The Palm Beach Piano Competition Winner concert. Alice Tully Hall at 8. $10.

ARLO GUTHRIE—See 11/27.

DISCOVERY OF PUERTO RICO DAY CONCERT—Bass Rafael LeBron and sopranos Ilya Martinez and Thelma Itier perform selected works from Puerto Rican operas. Weill Recital Hall at 8. $20 (Call 595-7588 for tickets).

THOMAS HAMPSON, baritone. With pianist Craig Rutenberg. The first of the "Masterworks" series features selections from Mahler's settings of "Des Knaben Wunderhorn." Historical background and musical aspects of the works are discussed before the performance. Metropolitan Museum of Art at 7. $15.

PAT METHENY—See 11/25.

NATIVE AMERICAN THANKSGIVING CONCERT—With Navajo-Ute flutist R. Carlos Nakai; the Ankle Deep Singers; The Thunderbird Dancers; Seneca-Oneida composer Dennis Yerry; Cherokee-Apache singer-dancer Joan Henry; Metis/Muskogee percussionist Franc Menusan; Lakota musicians and dancers Daryl Zephier and the Red Tail Singers; and Cherokee singer Ray Harrell. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (662-2133), at 7. $10.

THE LEVELLERS—Irving Plaza, 17 Irving Place (307-7171), at 9:30. $13.50; $15 (show day).

COFFEE CLUB ORCHESTRA, Rob Fisher conducting. The second in a series of live New York broadcasts of the American Radio Company. With *a capella* quartet Toby Twining Music, who overtone-sing, yodel, and more. Symphony Space at 5:45. $20–$25.

AZTEC TWO STEP—The award-winning folk duo performs with singer-songwriter Peter Gallway and others, as part of the Greenwich Village Folk Festival. Washington Square Church, 135 W. 4th St. (718-252-5056), at 7:30. $15.

MICHAEL RUDIAKOV, cellist. With pianist Ellen Knafo and violist Ariel Rudiakov. Brahms's Sonata in D Major, Sonata in E-Flat Major for Viola and Piano, Sonata in E Minor for Cello and Piano. Lehman College Speech and Theatre Building, Bedford Park Boulevard West and Goulden Ave., Bronx (960-8247), at 2. Free.

Sunday, November 29

NEW ENGLAND SYMPHONIC ENSEMBLE, John Rutter conducting. Rutter's *Requiem* and *Magnificat*. Carnegie Hall at 8. (Pre-concert with the Duke University Choir, Dan Rash conducting, at 7.) $19–$35.

ARDITTI STRING QUARTET—The first of the "Four by Four" string-quartet series features the world premiere of Roger Reynolds's *Visions;* also Beethoven's Grosse Fugue in B-Flat, Gyorgy Kurtag's *Officium Breve,* and Janacek's "Kreutzer" Quartet. Alice Tully Hall at 3. $22.

STEEL BAND CONCERT—The Trintoc Invaders Steel Orchestra and Pandemonium perform classical pieces, Brazilian music, calypso, Spanish-Creole music, and Christmas medleys. Avery Fisher Hall at 7:30. $20–$30.

CATSKILL CHAMBER PLAYERS, Carlton Clay conducting. William Walton and Edith Sitwell's "Facade," John Cage's "Litany for the Whale," and Carlton Clay's "A Frost Diary." With sopranos Janet England, Mary-Anne Ross, and Johana Arnold; speaker Helen Jean Arthur. Weill Recital Hall at 5:30. $10.

FESTIVAL DOMINICANO DE LA VOZ Y LA CANCION—A Latin-music competition featuring performers from the U.S. and Central and South America. Symphony Space at 3. $10, $15 (show day).

POMERIUM MUSICES, Alexander Blachly conducting. The third concert in the "Music Before 1800" series features the 13-voice Renaissance choir, performing works by Antoine Busnoys. Corpus Christi Church, 529 W. 121 St. (666-0675), at 4. $15.

THE OMEGA ENSEMBLE—Edward Finckel's *Willow Variations,* Mendelssohn's Trio in D Minor, and selected works by Fritz Kriesler. Fifth Avenue Presbyterian Church, 7 W. 55th St. (362-2723), at 2. Free.

JAZZ AT SAINT PETER'S—"Billy Strayhorn's birthday tribute benefit to restore the Strayhorn Steinway." Saint Peter's Church, 54th Street and Lexington Ave. (935-2200), at 8. $10.

UKRAINIAN MUSEUM BENEFIT CONCERT— With violinist Oleh Krysa; cellist Natalia Khoma; pianists Laryssa Krupa, Alexander Slobodyanik, Mykola Suk, Tatiana Tchekina, Maria Tsymbala, and Volodymyr Vynnytsky; soprano Oksana Krovytska; tenor Roman Tsymbala; and the Leontovych String Quartet. Merkin Concert Hall at 3. $20–$25.

MUSIC IN CHELSEA—Classical guitarist Paul de Coster performs works by Telemann, de Falla, others. St. Peter's Episcopal Church, 20th St. between Eighth and Ninth Ave. (691-6263), at 4. $6.

ALICIA CHAPMAN, oboist. Donnell Library Center, 20 W. 53rd St. (621-0619), at 2:30. Free.

MUSIC AT HOTEL WALES—"Jazzicals," with pianist Ilan Rechtman, violinist Anton Miller, cellist Lawrence Zoernig, guitarist Roni Ben-Hur. Works by Rechtman. 1295 Madison Ave. at 6. Free.

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MUSIC & DANCE

UPTOWN COFFEEHOUSE CONCERTS—Flute-and-guitar duo Not Necessarily the Blues (John Ragusa and Jeff Gonzales) performs music that incorporates ragtime, folk, and jazz; singer-songwriter Catie Curtis opens. 4450 Fieldston Rd., Bronx (call Alice at 718-796-8119), at 7. $7.

Monday, November 30

JOSE CUETO AND NANCY ROLDAN, violin-piano duo. With narrator Gabriella Cavallero. World premiere of Guillermo Silveira's Duo Concertante for Violin-Piano Duo and Narrator; also Carlos Guastavino's "Las Presencias," Still's Suite for Violin and Piano, Brahms's Sonata No. 3 in D Minor, and Debussy's "Sonata." Weill Recital Hall at 8. $15.

LEAGUE OF COMPOSERS/INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC CHAMBER PLAYERS—With pianist Eliza Garth, clarinetist Jean Kopperud, and violinist Rolf Schulte. New York premiere of Katherine Malyj's *Trompe l'Oreille;* also Bela Bartok's "Out of Doors"; David Chaitkin's "Impromptu"; Aaron Copland's Sonata for Violin and Piano; Donald Martino's Trio for Violin, Clarinet, and Piano; Robert Saxton's Sonata for Piano; and Louise Talma's "Studies in Spacing" for Clarinet and Piano. Merkin Concert Hall at 8. $9.

ALDONA KEPALITE, pianist. Donnell Library Center, 20 W. 53rd St. (621-0619), at 2:30. Free.

CAROLYN LEONHART, jazz vocalist, **JAY LEONHART,** double bassist, **LEE MUSIKER,** pianist. Performing Arts Library, Lincoln Center, at 3. Free.

JULIE MECH, pianist. With violinist Robert Lawrence. The second concert of the Schumann series features "Kreisleriana," "Etudes Symphoniques," and Sonata in A Minor. Bosendorfer Center, 406 E. 79th St. (472-9799), at 8. $8.

DEWAR'S BAGPIPE FESTIVAL—The two-concert event opens with traditionalist George Balderose, minimalist Yoshi Wada, rocker Rawlins Cross, and improvisationalists The Wax. The Knitting Factory, 47 E. Houston St. (219-3006), at 8. $7.

MIRTA GOMEZ, pianist, and **ANTHONY MILLS,** tenor. Works by Soler and Schubert; arias from Handel's *Messiah*. Mark Goodson Theatre, 2 Columbus Circle (841-4253), at 12:30. Free.

Tuesday, December 1

NEW YORK PHILHARMONIC—See 11/25. Tonight at 7:30.

JUILLIARD SCHOOL CONCERTS—Students in the Chamber Music Program perform in a tribute to Aaron Diamond Foundation president Irene Diamond. Alice Tully Hall at 8. Free (tickets required).

FESTIVAL CHAMBER MUSIC SOCIETY—Featuring violinists Theodore Arm and Laurie Smukler; violist Ira Weller; cellist Ruth Sommers; pianist David Oei; clarinetist Paul Green; and flutist Eugenia Zukerman. New York premiere of Ben Haim's Serenade for Flute and String Trio; also Mozart's Quintet in A Major for Clarinet and Strings, Dvorak's Quintet for Piano and Strings in A Major. Merkin Concert Hall at 8. $12; $15, at door.

JEFFREY SIEGEL, pianist. "Robert Schumann: Musical Love Letters," the second of the "Keyboard Conversations" series, includes "Carnaval" and "Variations on a Theme by Clara Wieck." 92nd St. Y's Tisch Center for the Arts at 8. $15.

DEWAR'S BAGPIPE FESTIVAL—Featuring electronic soloist Samm Bennett, jazz ensemble Lindsey Horner Quartet, Scottish rockers The Battlefield Band, jazz duo Andy Haus and Julie McSarely. The Knitting Factory, 47 E. Houston St. (219-3006), at 8. $7.

ALEXA BABAKIAN, pianist. Works by Bach, Beethoven, Chopin, Berg. St. Bartholomew's Church, 50th St. and Park Ave. (751-1616, X226), at 6. $5.

SAINT THOMAS CHOIR—With organist Gerre Hancock. Saint Thomas Church Fifth Avenue, 1 W. 53rd St. (757-7013, X3003), at 5:30. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 5/1/93. Tickets: $20–$135. Note: No supertitles. 11/25 at 8: Donizetti's *L'Elisir d'Amore,* Muller conducting; soloists include Battle, Araiza, Frontali, Dara, Uecker. 11/26: No performance. 11/27 at 8: Puccini's *La Boheme,* Fiore conducting; Benackova, Gustafson, Lima, Croft, Oswald, Cheek, Capecchi, Hanriot, Marcus, Asch. 11/28 at 1:30: Donizetti's *Lucia di Lammermoor,* Panni conducting; Anderson, Leech, Pons, Plishka, Christin, Groves, Murray. 11/28 at 8:30: Donizetti's *L'Elisir d'Amore;* same as 11/25, except Oswald for Frontali. 11/30 at 8: Puccini's *La Boheme;* same as 11/27. 12/1 at 8: Donizetti's *L'Elisir d'Amore;* same as 11/28.

Other

ALICIA NATION, soprano, **JOHN RAYBURN,** pianist. Nicholas Roerich Museum, 319 W. 107th St. (864-7752). 11/29 at 5: Songs from opera and light opera. Free.

BROOKLYN LYRIC OPERA—Hirsch Hall, Temple Ansche Chesed, 100 St. and West End Ave. (718-837-1176). 11/28 at 8, 11/29 at 3: Mozart's *The Magic Flute,* Per Brevig conducting. $15.

REGINA OPERA COMPANY—Regina Hall, 65th St. and Twelfth Ave., Brooklyn (718-232-3555). 11/28 at 8 and 11/29 at 4: Verdi's *La Traviata*. $10.

QUEENS COLLEGE'S AARON COPLAND SCHOOL OF MUSIC—New Music Building Concert Hall, Queens College, 65-30 Kissena Blvd., Flushing (718-997-5590). 11/30 at 1: Two scenes from Prof. Joel Mandelbaum's opera-in-progress *The Village*. Free.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/21/93. Tickets: $12–$60. 11/27–11/28 at 2 and 8; 11/29 at 1 and 5; 12/1 at 6: *The Nutcracker*.

American Ballroom Theater

THE JOYCE THEATER—Through 11/29. Tickets: $28. 11/25 at 8; 11/27–11/28 at 2 and 8; 11/29 at 2: Waltzes, jitterbugs, and sambas.

Ballet Hispanico

THE JOYCE THEATER—12/1–12/13. Tickets: $25. 12/1 at 7:30: Modern Latin dance. The gala opening features *Stages, Cada Noche Tango,* and *El Nuevo Mundo*.

Other

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 12/1 at 8: Sungsoo Ahn, Lisa Bleyer, Bobby-Bowman, Torrin T. Cummings, Stanley Love, Andrea Mills, Michelle Ellsworth Spencer in *Fresh Tracks*. 11/30 at 8: Valerie Naranjo and Barry Olsen in *Traces of West Africa in Songs of the Americas*. 11/27–11/28 at 8; 11/29 at 3: Janine Williams in *Sister Girl,* Chao-Hui Chou in *Sanguine Ruse,* Evlyn Velez in *En Cuclillas*. $12.

SAEKO ICHINOHE DANCE COMPANY—Performing Arts Library, Lincoln Center. 11/28 at 2:30: A program inspired by Japanese culture. Free.

MOVEMENT RESEARCH—Judson Memorial Church, 55 Washington Sq. South (477-6854). 11/30 at 8: Donna Uchizono and Chivas Sandage. Free.

THALIA SPANISH THEATRE—41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). 11/27 at 8: Andrea Del Conte and the American Spanish Dance Theatre perform flamenco and classic Spanish dance. $13.

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 11/27–11/29 at 9: *Hip Hop, You Don't Stop!* features Wiggles, Crazy Legs, Mr. Twister, Fable, Kwikstep, Loc-a-tron, Swift, Mare 139, S. K. Mystique. $8.

LA MAMA—74A E. 4th St. (475-7710). 11/27–11/28 at 10: Judith Alexa Jackson's *WOMB/man WARS* is a comedy that incorporates masks, dance, mime, canned sound, satire, and a 10-minute video segment of the Anita Hill hearings. 11/30 at 8: Hapi Phace's *Fried Chicken Revue* combines comedy, music, and live onstage cooking. $10–$12.

ART EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

KAREL APPEL—Selected wood sculptures and etchings from 1976–78 on the theme of the circus; through 12/17. Avanti, 22 E. 72nd St. (628-3377).

MAX BECKMANN—Works on paper; through 12/12. Lafayette Parke, 58 E. 79th St. (517-5550).

RICHARD DIEBORNKORN/ANDY WARHOL—Ten paintings from his "Ocean Park" series/Drawings. Through 1/9/93. Gagosian, 980 Madison Ave. (744-2313).

BRUCE EDELSTEIN—Sculpture with figurative elements; through 12/19. Cade, 1045 Madison Ave. (744-2313).

JANE EGAN—New boxes and assemblages that are a reflection on Americana, past and present; 11/27–1/9. CDS, 76 E. 79th St. (772-9555).

MARY FRANK—Drawings of African wildlife that were the result of a collaboration with the writer Peter Matthiessen and illustrate their new book, *Shadows of Africa* (Harry N. Abrams); through 2/28/93. The New York Zoological Society's Zoo Gallery at the Central Park Zoo, 830 Fifth Ave. (861-6030), daily 10–4:30.

HELEN FRANKENTHALER—New abstract paintings; through 12/17. Knoedler, 19 E. 70th St. (794-0550).

JOEL JANOWITZ—Recent still-life paintings; through 12/23. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

ELLSWORTH KELLY—Drawings of plant forms in graphite and ink dating from 1960 to 1992; through 11/28. Marks, 1018 Madison Ave. (861-9455).

WIFREDO LAM—A retrospective of drawings, prints, and books by this Cuban artist (1902–82) whose works combine Synthetic Cubism with symbols of his native Afro-Cuban culture; through 12/20. Americas Society, 680 Park Ave. (249-8950).

WILHELM LEHMBRUCK—Figurative sculpture in cast stone, bronze, and terracotta, executed between 1910–17; through 1/16. Werner, 21 E. 67th St. (988-1623).

NANCY MITCHNICK—A series of still-life paintings in which light bulbs serve as metaphors for people and human relationships; through 12/14. Friedman,980 Madison Ave. (472-1527).

JIM RITCHIE—Marble and bronze sculpture and pastel drawings; through 12/12. Adelson, 25 E. 77th St. (439-6800).

PIERRE ROY—Paintings by this French artist (1880–1950) who was the first Surrealist painter to have a one-person show in New York, in 1930; through 1/22. Feigen, 49 E. 68th St. (628-0700).

FRANCISCO TOLEDO—Paintings, watercolors, and prints, including works from the 1970s, when he was living in New York; through 12/23. Martin, 23 E. 73rd St. (288-2213).

57th Street Area

KAREL APPEL—New paintings on canvas, relief paintings on wood, paintings on paper, and large-scale drawings; through 12/31. Emmerich, 41 E. 57th St. (752-0124).

JOSE BEDIA—*An installation on the theme of the discovery* of America by Columbus; through 12/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

DEBORAH BROWN—New paintings of scuba divers, sea creatures, and submarines in vast underwater landscapes; through 12/1. De Nagy, 41 W. 57th St. (421-3780).

SANTIAGO CARDENAS—Recent still-life paintings; through 12/19. Adler, 41 E. 57th St. (308-0511).

STUART DAVIS—Paintings and works on paper spanning the American modernist's career; through 12/31. Ulysses, 41 E. 57th St. (754-4666).

FORTUNATO DEPERO—Works by this Italian artist (1892–60) who was a key figure in the Futurist movement. Through 1/10/93. Rayburn Foundation, 41 E. 57th St. (832-7540).

THORNTON DIAL—Works on paper by a self-taught artist from Bessemer, Alabama; through 12/2. Ross, 50 W. 57th St. (307-0400).

THOMAS EAKINS—Paintings on loan from public collections and the gallery's own archival material on Eakins, including rare original documents, letters, and unpublished photographs; through 12/5. Babcock, 724 Fifth Ave. (535-9355).

SOREL ETROG—New sculpture; through 12/12. Heidenberg, 50 W. 57th St. (586-3808).

JAIME FRANCO—Paintings of grids, x-shapes, and dots on the themes of Dante's *Purgatorio* and *Inferno*; through 12/19. Yoshii, 20 W. 57th St. (265-8876).

DAN GRAHAM—An installation titled "House and Garden" that includes a full-scale pavilion, models of pavilions, and project drawings; through 1/2. Goodman, 24 W. 57th St. (977-7160).

ELLSWORTH KELLY—Recent minimal paintings; through 1/2. Blum Helman, 20 W. 57th St. (245-2888).

LEON KROLL—A survey of landscape, figurative, and still-life paintings by this artist (1884–1975) who studied with the American Impressionist John H. Twachtman *and whose career was launched by the Armory* Show of 1913; 12/1–1/9. ACA, 41 E. 57th St. (644-8306).

WALT KUHN—Paintings of clowns, show girls, acrobats, and other performers; through 12/31. Midtown Payson, 745 Fifth Ave. (758-1900).

WIFREDO LAM—Works on paper from 1940–75, by this Cuban Surrealist who died in 1982; through 12/23. Lelong, 20 W. 57th St. (315-0470).

LOREN MADSEN—A copper sculpture titled "Rack" that is suspended from the ceiling and spans the entire length of the gallery; through 12/23. McKee, 745 Fifth Ave. (688-5951).

WENDY MARUYAMA/MICHAEL HURWITZ—New furniture works by both. Through 12/5. Joseph, 745 Fifth Ave. (751-5500).

HENRI MATISSE—Etchings, lithographs, linocuts, and aquatints from 1900–1950; through 12/19. Pace Prints, 32 E. 57th St. (421-3688).

JAMES MOORE—Recent still-life paintings that depict simple table-top compositions of fruits and vegetables and kitchen utensils; 12/1–24. Schmidt-Bingham, 41 W. 57th St. (888-1122).

GIORGIO MORANDI—Paintings, drawings, and etchings that depict his familiar still-life compositions of bottles, vases, and boxes in his studio, plus his lesser-known landscape paintings; through 1/30. Baldacci-Daverio, 41 E. 57th St. (826-4210).

ZORAN MUSIC—Paintings, drawings, and prints from 1970 to the present, by this 83-year-old artist whose themes are drawn from memories of his imprisonment in the Dachau concentration camp in 1944; through 12/20. Krugier, 41 E. 57th St. (755-7288).

LOUISE NEVELSON—*Works from the artist's estate, including* black walls from "Moon Garden + One" (1957–60), white work from "Dawn's Wedding Chapel I" (1959), and gold walls from "Royal Tides" (1960); through 11/28. Pace, 32 E. 57th St. (421-3292).

JACKSON POLLOCK—Drawings, gouaches, and a painting from the mid- to late 1940s; through 11/28. McCoy, 41 E. 57th St. (319-1996).

HERMAN ROSE—A survey of landscape and still-life paintings from the past 20 years, including views from his studio in lower Manhattan, street scenes in *Mexico City, and bouquets of flowers gathered in* Maine; through 12/19. Fischbach, 24 W. 57th St. (759-2345).

DAVID SAUNDERS/JOHN GILL—Still-life paintings/Ceramic platters, ewers, and small bowls. Through 12/5. Borgenicht, 724 Fifth Ave. (247-2111).

KARL SCHRAG—Recent paintings, including landscapes, interiors, and self-portraits; through 12/12. Kraushaar, 724 Fifth Ave. (307-5730).

SICA—Abstract paintings with collage; through 12/5. Reece, 24 W. 57th St. (333-5830).

ART SPIEGELMAN—A survey of his work, including early rare pieces from the 1970s and a detailed exploration of the working process that culminated in the Pulitzer Prize-winning Book, *Maus*; through 1/9. St. Etienne, 24 W. 57th St. (245-6734).

PAT STEIR—New paintings that continue her exploration of waterfall imagery but now executed in vivid colors—often primary or secondary hues on contrasting backgrounds; through 12/31. Miller, 41 E. 57th St. (980-5454).

VOLKER STELZMANN—Paintings of scenes in contemporary Berlin; through 12/5. Forum, 745 Fifth Ave. (355-4545).

GEORGE TOOKER—Egg tempera paintings from 1946 to 1992; through 12/5. Del Re, 41 E. 57th St. (688-1843).

ROLF WALZ—An installation titled "Disturbing Familiarity" that incorporates mirrors, glass, colored liquid, and lights; through 12/12. Baron/Boisante, 50 W. 57th St. (581-9191).

TOM WESSELMANN—New cut-out metal works that refer to the paintings of Cezanne, Johns, Leger, Lichtenstein, Matisse, and Warhol; through 11/28. Janis, 110 W. 57th St. (586-0110).

JANET YAKE—Recent color monotypes; through 12/12. Fitch-Febvrel, 5 E. 57th St. (688-8522).

SoHo and TriBeCa

SUZANNE ANKER—A sculpture installation that represents the artist's vision of the future, using such materials as stainless steel fibers, artificial skin and human hair, and computer print-outs; through 12/3. B4A, 510 Broadway (925-9735), Thur.–Sat. 11–6.

MIGUEL BERROCAL—Interlocking figurative sculpture from the 1960s and 1970s; through 12/5. Katzen, 345 W. Broadway (219-0165).

JOSEPH BEUYS—Selected multiples; through 12/23. Gibson, 568 Broadway (925-1192).

JEFFREY BROSK—Wall sculptures; through 12/5. Rosenberg, 115 Wooster St. (431-4838).

KENNETH CAPPS—New sculpture that utilizes the energy forces of magnetism and radio static electric sound; through 12/19. Engelhorn, 470 Broome St. (966-6882).

LAWRENCE CARROLL—New paintings on boxy, irregularly-*shaped canvases; through 12/19. Stux, 163 Mercer* St. (219-0010).

SAINT CLAIR CEMIN—Small ceramic sculptures and watercolors that comment on the human condition; through 12/5. Kasmin, 74 Grand St. (219-3219).

DAVID CHOW—New paintings; through 12/5. Lipton, 67

Prince St. (925-7140).

CORA COHEN/ANNE DELEPORTE—Abstract paintings/Video projections. Through 12/3. A/C Project Room, 580 Broadway (226-7271).

CAROL KREEGER DAVIDSON—A bronze installation and paper works; through 12/26. Humphrey, 594 Broadway (226-5360).

RANDALL DIEHL—Still-life paintings; through 12/2. Cacciola, 125 Wooster St. (966-9177).

LYDIA DONA—Recent paintings; through 12/31. Cugliani, 40 Wooster St. (925-8792).

LEONARD DREW—New sculpture made with bales of cotton and stained with rust; through 12/19. Thread Waxing Space, 476 Broadway (966-9520).

GEORGE DUREAU/W. STEVE RUCKER—Paintings with allegorical themes, using imagery drawn from Classical mythology, the Baroque period, and the artist's own life/An installation that deals with social and environmental issues. Through 12/23. Roger, 136 Greene St. (966-4017).

JIMMIE DURHAM—An installation divided into halves that examines opposites, one based on the Shakespearean character Caliban, and the other a display of works on paper and sculptures of PVC and mud; through 12/5. Klagsbrun, 51 Greene St. (925-5157).

RON ENGLISH—Paintings of cartoon characters in a deliberately childlike style; through 12/12. Stendhal, 622–626 Broadway (505-1201).

RAFAEL FERRER—Recent paintings that transform scenes of everyday life in the Dominican Republic into mysterious events; through 12/2. Hoffman, 429 W. Broadway (966-6676).

KAREN FINLEY—A participatory installation that invites viewers to remember those they have lost to AIDS; 12/1–1/9. Lipton, 67 Prince St. (925-7140).

ERIC FISCHL—Five new paintings that examine rituals of suburban leisure and the dissonance between cultures in proximity, plus two life-size and three smaller bronze sculptures of nude figures; through 12/19. Boone, 417 W. Broadway (431-1818).

CHRIS FREEMAN—Large-scale tableaux that combine abstract painting and photographs; through 12/19. Private/Public, 561 Broadway (966-8639), Fri. and Sat. 11–6.

ERIC FRIEDMANN—Recent sculpture; through 1/9. Morrison, 59 Thompson St. (274-9059).

RAINER GANAHL—An installation that deals with the instrumentalization of language; through 12/12. Nordanstad-Skarstedt, 49 Greene St. (274-1747).

FRANK GERRITZ—Drawings, prints, and sculpture; through 12/5. Stark, 594 Broadway (925-4484).

KEITH HARING—Works executed between 1980–83 from the artist's estate, including chalk subway drawings, large-scale murals, painted objects, and drawings; through 1/9. Shafrazi, 130 Prince St. (274-9300).

WILLY HEEKS—Recent paintings and works on paper; through 12/23. Beitzel, 102 Prince St. (219-2863).

SUSANNA HELLER—Paintings that represent the artist's response to the complexities of the urban landscape; through 12/12. Liguori, 93 Grand St. (334-0190).

CATHERINE HOWE—Recent paintings that combine portraiture with the gestural heroics of Abstract Expressionism to create a visual and metaphorical layering of voices; through 12/19. Theodore, 580 Broadway (274-8260).

YVONNE JACQUETTE—Recent frescoes, monotypes, pastels, and prints; through 12/30. Alexander Editions, 476 Broome St. (925-2070).

RON JANOWICH—Recent paintings that use the circle and lozenge as shapes; through 12/23. Auchincloss, 558 Broadway (966-7753).

JOAN JONAS/RODNEY GRAHAM—New works by both; through 12/23. Hearn, 39 Wooster St. (941-7055).

TRACEY JONES—Recent abstract paintings; through 12/5. Harris, 524 Broadway (941-9895).

RICHARD KALINA/DAVID MANN—Recent black-and-white etchings that combine gesture and geometry/New paintings. Through 12/19. LedisFlam, 584 Broadway (925-2806).

MIKE KELLEY—New wood sculptures and drawings; through 12/12. Metro Pictures, 150 Greene St. (925-8335).

ED AND NANCY REDDIN KIENHOLZ—A large-scale installation in the the form of of a full-size carousel titled "The Merry-Go-World" that was conceived as a vehicle to examine the world at large and how as individuals within society, our destiny is determined by a "random accident of birth"; through 12/24. Louver, 130 Prince St. (925-9205).

HARRIET KORMAN—New abstract paintings; through 12/23. Lennon, Weinberg, 580 Broadway (941-0012).

IRVING KRIESBERG—Recent paintings and terracotta sculpture; through 12/5. Perlow, 560 Broadway (941-1220).

JULIAN LETHBRIDGE—New paintings; through 12/3. Cooper, 155 Wooster St. (674-0766).

ROY LICHTENSTEIN/ELLSWORTH KELLY—Works from his "Water Lilies" series, in enamel on stainless steel/An installation. Through 12/19. Castelli, 420 W. Broadway (431-5160).

JODY LOMBERG—Multi-layered minimal paintings that incorporate knitted fabric; through 12/24. Shianman, 560 Broadway (966-3866).

ANDREW LORD—New ceramic sculpture; through 1/9. 65 Thompson Street, 65 Thompson St. (219-2219).

AL LOVING—New painted constructions made with rag paper that is torn into shapes; through 12/1. Kelly, 591 Broadway (226-1660).

MARK MADEL—New interactive wall pieces in a series titled "Buying Time"; through 12/19. Postmasters, 80 Greene St. (941-5711).

ALAN MCCOLLUM/BARBARA KASTEN—A new installation of objects titled "The Dog from Pompei"/New work; 11/28–12/23. Weber, 142 Greene St. (966-6115).

JUDY KENSLEY MCKIE/TODD MCKIE—Hand-carved wood and cast bronze furniture based on animal shapes/Paintings of primitive figures against abstract backgrounds. Through 12/5. Helander, 415 W. Broadway (966-9797).

GIAN MARCO MONTESANO—New paintings; through 11/28. Nosei, 100 Prince St. (431-9253).

GRACA MORAIS—Recent figurative paintings by this Portuguese artist; through 12/19. Alan, 524 Broadway (226-5145).

MATT MULLICAN—An installation of chambers that house images, artifacts, and computer-generated video; through 12/19 (closed from 11/29–12/1). Gladstone, 99 Greene St. (431-3334).

ODD NERDRUM—Recent paintings of figures in dramatic environments by this Norwegian artist; through 1/9. Thorp, 103 Prince St. (431-6880).

ALBERT OEHLEN—New paintings; through 1/2. Luhring Augustine, 130 Prince St. (219-9600).

SABINA OTT—Encaustic paintings on mahogany panels that use the image of the rose as a metaphor for idealized and erotic love and the female body; through 12/5. Cowles, 420 W. Broadway (925-3500).

PHILIP PEARLSTEIN/CHRISTOPHER WILMARTH—New paintings that use the figure more or less incidentally with interior objects and views from the window/Four glass and steel sculptures from the 1970s. Through 12/5. Hirschl & Adler Modern, 420 W. Broadway (966-6211).

RICHARD PRINCE—A suite of 11 etchings titled "Black Jokes"; through 11/30. Sylvester, 10 Leonard St. (941-0074).

JANIS PROVISOR—New abstract paintings; through 12/24. Toll, 146 Greene St. (431-1788).

MARKUS RAETZ—New sculptures that combine figurative and abstract elements and are made to be viewed from different positions; through 12/30. Alexander, 59 Wooster St. (925-4338).

DAVID REED/ALDO ROSSI—Recent abstract paintings characterized by swirling, ribbon-like brushstrokes; through 11/28/Recent drawings and hand-colored prints depicting the architect's familiar images of domestic architecture; through 12/12. Protetch, 560 Broadway (966-5454).

JUDITH ROTHCHILD—Reliefs and collages; through 12/5. Zarre, 154 Wooster St. (353-3456).

ELENA SISTO—Cartoon-like paintings that address the role of women in society; through 12/23. Van Eck, 420 W. Broadway (219-0717).

ELIN O'HARA SLAVICK/LEXY FUNK—Works that deal with the female body, using the artist's childhood dresses, stockings, photographs, and other materials/Lightboxes, projections, and hanging scrolls; 11/27–12/24. Franklin Furnace, 112 Franklin St. (925-4671).

LYNN UMLAUF—Painted metal and rubber sculpture, and drawings on paper, metal, and rubber, all completed during the past six months at Spanocchia in Tuscany; through 12/19. Penine Hart, 152 Wooster St. (982-0194).

JUAN USLE—New works; through 12/19. Good, 532 Broadway (941-8066).

VISWANADHAN—New abstract paintings by this Indian filmmaker and painter; through 12/19. Briet, 558 Broadway (334-0433).

ANDY WARHOL—Paintings completed between 1984 and 1986; through 1/9/93. Gagosian, 136 Wooster St. (228-2828).

CARRIE MAE WEEMS—Photography and objects that document the art and culture of the Gullah people of the Georgia Sea Islands; through 12/23. P.P.O.W., 532 Broadway (941-8642).

MATTHEW WEINSTEIN—New paintings; through 12/19. Sonnabend, 420 W. Broadway (966-6160).

Other

CB COOKE AND SUZAN GROENING—Computer-generated video and sculpture dealing with the psychological impact of AIDS; 12/1–19. Information, 411 E. 9th St. (505-8486).

ROSALYN DREXLER—New figurative paintings from her series, "Life: The Magic Show"; through 11/29. La Mama, 6 E. 1st St. (505-2476).

RICHARD FRAENKEL—Paintings inspired by Danish architecture and landscape; through 1/22/93. Consulate General of Denmark, 825 Third Ave., at 50th St. (223-4545), Mon.–Fri. 9:15–4:30.

GOTSCHO—Sculpture made with articles of clothing, fragments of furniture, and other objects, by this French artist who is also a body-builder; through 1/9/93. Grey Art Gallery & Study Center, 33 Washington Place (998-6780).

DIETER HALL/HANS WITSCHI—Figurative paintings by these two Swiss artists who live in New York; through 1/10. Swiss Institute, 35 W. 67th St. (496-1759).

CASPAR HENSELMANN—Recent sculpture; through 12/5. Bace, 2 Bond St. (388-9755).

MILDRED HOWARD—An installation that presents an historical perspective of tap dancing in America; through 12/31. Intar, 420 W. 42nd St. (695-6135), Mon.–Fri. 12–6.

LOIS MAILOU JONES—A retrospective of paintings, drawings, and textile design; through 1/3/93. Schomburg Center for Research in Black Culture, The New York Public Library, 515 Malcolm X Blvd., at 135th St. (491-2200), Mon., Tue., Wed. 12–8, Fri. and Sat. 10–6, Sun. 1–5.

ROBERT M. KULICKE/BESSIE JAMIESON—Recent still life and landscape paintings/Recent jewelry. Through 12/22. Davis & Langdale, 231 E. 60th St. (838-0333).

JAIME PALACIOS—Recent paintings that depict symbolic imagery relating to Pre-Columbian art; through 1/9. Stellweg, 87 E. Houston St. (431-5556).

KATHY RUTTENBERG—Paintings of landscapes and domestic scenes inspired by a trip to the country last August; through 12/19. The Gallery, Three Zero, 30 Bond St. (505-9668).

DAVID SHAPIRO—Recent sculpture and an installation; through 12/6. Herron Test-Site, 93 N. 1st St., Williamsburg, Brooklyn (718-782-7681).

ESPHYR SLOBODKINA—A retrospective of paintings, sculpture, and book illustrations; through 12/14. Baruch College, 135 E. 22nd St. (387-1006), Mon., Tue., Wed., Fri. 12–5, Thu. 12–7.

JORGE TACLA—Large-scale landscape paintings by this Chilean painter that recall the Pacific shoreline and the rocky Atacama Desert of Chile; through 12/16. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8732).

GROUP SHOWS

Madison Avenue and Vicinity

BERRY-HILL—11 E. 70th St. (744-2300). Landscape paintings by artists of the Hudson River School, including Church, Cole, Cropsey, Durand, Gifford, Hart, Heade, Inness, Whittredge, others; through 1/9.

CHINA INSTITUTE—125 E. 65th St. (744-8181), $3 admission. "Word as Image: The Art of Chinese Seal Engraving"; through 12/12.

ELKON—18 E. 81st St. (535-3940). Surrealist works by Bellmer, Dali, De Chirico, Ernst, Giacometti, Miro, Picasso, Tanguy, others; through 12/19.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Contemporary British ceramics by Feibleman, Godfrey, Hayes, Price, Rie, Swindell, Verdon, Ward, others; through 12/22.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "The Artist as Explorer," with works by Bierstadt, Catlin, Crawford, Heade, La Farge, O'Keeffe, others; through 12/23; "The Craftsman Table," with dining rooms designed by Greene & Greene, Stickley, Wright; through 12/24.

HORAN—35 E. 67th St. (517-9410). "Pitched Black," with works by Johns, Kline, Marden, On Kawara, Serra, Stella, Stout, Warhol, others; through 12/19.

HUNTER COLLEGE—68th St. and Lexington Ave. (772-4000), Mon.–Fri. 1–6. "Contemporary Icons From the Sublime to the Fetishistic," with works by Attie, Celmins, Innerst, Nelson, Vath, others; through 12/18.

KENT—47 E. 63rd St. (980-9696). African and Modern works by Archipenko, Gonzalez, Hepworth, Moore, Nolde, Picasso, others; through 12/4.

LA BOETIE—9 E. 82nd St. (535-4865). "The Artist and World War I," with works by Beckmann, Bomberg, Heckel, Lewis, Meidner, Rognoni, Rozanova, Valloton; through 1/15.

NAHEM—56 E. 66th St. (517-2453). Works by Basquiat, Bartlett, Fischl, Guston, Mitchell, Reinhardt, Twombly, others; through 12/31.

SCULPTURE CENTER—167 E. 69th St. (879-3500). "Emerging Sculptors," with works by Edelstein, Erman, Glesta, Lesnewski; through 12/23.

SPANISH INSTITUTE—684 Park Ave. (628-0420). Works by young Spanish artists living in New York, including Badiola, Busto, Civera, Irazu, Torres, Usle, others; through 12/31.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Works by Bluhm, Goldberg, Jensen, Krasner, Nevelson, Ossorio, Resnick, Stamos, others; through 12/19.

YORK—21 E. 65th St. (772-9155). "Determined Realists: The American Pre-Raphaelites," with works by Audubon, Farrer, Heade, J.H. Hill, J.W. Hill, Newman, Richards, others; 11/27–1/30.

57th Street Area

DRUTT—724 Fifth Ave. (974-7700). Paintings and works on paper by European artists from the 1960s through the 1980s, by Assadour, Bores, De Coninck, Esteve, Garbell, Lesieur, Matta, Rohner; through 12/15.

EQUITABLE—787 Seventh Ave. (554-4818). "Telling Tales: Nineteenth-Century Narrative Painting from the Collection of the Pennsylvania Academy of the Fine Arts"; through 12/6.

IBM—590 Madison Ave. (745-6100). "Josef Hoffmann: Designs"; through 1/23/93.

LITTLEJOHN/STERNAU—41 E. 57th St. (980-2323). Works by Boynton, Bumiller, Goodman, Heffernan, Morphesis, Willis; through 12/5.

MATHES—41 E. 57th St. (249-3600). "The Pioneering Decade: 1910–1920," with works by Archipenko, Bluemner, Braque, Hartley, Leger, Malevich, O'Keeffe, Sheeler, Weber, others; through 12/31.

MUNICIPAL ART SOCIETY—457 Madison Ave. (935-3960). "Stanford White's New York: A Celebration of the City"; through 12/4.

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (735-5365). Scale drawings of the Grand Canal in Venice by a team of young draftsmen at Venice's University Institute of Architecture and 19th-century photographs of Venice; through 1/14/93.

PAINE WEBBER—1285 Ave. of the Americas, between 51st and 52nd Sts., Mon.–Fri. 8–6. "Revealing the Self: Portraits by Twelve Contemporary Artists," with works by Aono, Bey, Kim, O'Grady, Sanchez, Tisdale, Vega-Pujol, others; through 12/31.

WASHBURN—20 W. 57th St. (397-6780). "The Room," with works by artists who showed their work at Alfred Stieglitz's Intimate Gallery, including Bacon, Dove, Hartley, Marin, O'Keeffe, Strand, others; through 12/5.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473). "Salon: More Than a Group Show"; "How I Got Where I am Today: Window Installation by Linda Peer"; "Visual Aids' Day Without Art: A Celebration of Community"; through 12/19.

CAVIN-MORRIS—560 Broadway (226-3768). "10th Anniversary Exhibition," with works by self-taught artists B. Harvey, McCarthy, Monza, Ramirez, Serl, Traylor, Van Maanen, others; through 1/4.

DAVIDSON—415 W. Broadway (925-5300). Works on the theme of baseball, by Jurinko, Liebovitz, Silverman, others; through 12/23.

DONAHUE—560 Broadway (226-1111). "The Wounded Healer," with works by Azara, Cypehers, Feraru, Lee, Schwartz, Two Trees; through 12/23.

HAENAH-KENT—568 Broadway (941-6180). Works by twenty-two Korean and American artists, including Bosman, Chung, Callner, Kim, Kushner, Park, Reid, others; through 12/18.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works that explore concepts of home and community by Birch, Gutierrez, Hastanan, Ledwith, Keating, Rowden, Sanchez, Wiley, others; through 12/27.

INGBAR—568 Broadway (334-1100). "New York Icons," with works by Christo, Haas, Estes, Pearlstein, Grooms, Slaughter, others; through 12/19.

INTERART CENTER—167 Spring St. (431-7500). "Dematerialism," with works by Baldino, Davidson, Ketchman, Minkowitz, Van Warmerdam; through 12/19.

JULIA ARTS FOUNDATION—578 Broadway (718-486-7704). "In and Out," with works by 13 artists from Britain and America, including Apfelbaum, Borrok, Caldicott, Liddell, Patterson, Szold; through 12/5.

KLARFELD PERRY—472 Broome St. (925-0849). Grafitti works by Crash, Daze, Futura 2000, Lady Pink, Lee; through 12/5.

KLEIN—594 Broadway (431-1980). "Ageometry," with works by Davie, Heilmann, Lang, others; through 1/9.

LE CAPELLAINE—252 Lafayette St. (274-9383). Works by Aufiero, Ball, Coyne, Leibowitz, Tomaselli, Westfall, others; through 12/19.

LEDISFLAM—584 Broadway (925-2806). Works by established and emerging Brazilian artists, including Benjamin, Cerveny, Laender, Saldanha, Velloso; through 12/19.

LEONARD—419 Broome St. (226-6709). Works by 16 Argentine artists who are in the artist Guillermo Kuitca's Buenos Aires Studio Workshop Program; through 12/31.

PEARL—420 W. Broadway (966-5506). Works by Delaunay, Lutz, Von Wiegand; through 12/5.

PROTETCH—560 Broadway (966-5454). "A New American Flag," with flag designs by Armajani, Kosuth, LeWitt, Lichtenstein, Ligon, Shea, Weiner; through 1/9/93.

SHAPOLSKY—99 Spring St. (334-9755). Works by Celis, Hasen, Johnson, Kurtz, Manning, Rojas, others; through 12/5.

SNYDER—588 Broadway (941-6860). "Esphyr Slobodkina and Friends," with works from the 1930s and 1940s by Bolotowsky, Browne, Drewes, Gallatin, Morris, Shaw, Slobodkina, others; 11/25–1/9.

STEINGLADSTONE—99 Wooster St. (925-7474). "The Naturalist Gathers," curated by Douglas Blau; through 12/19.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Wall Drawings," with works by Eisenman, Munoz, Simmons; through 12/19.

WOOSTER GARDENS—40 Wooster St. (941-6210). Works by Alexander, Brooks, Evans; through 12/23.

Other

GLASS—315 Central Park West (787-4704), Wed.–Sat. 1–6. Works on paper by Auerbach, Andrews, Gross, Hecht, Hobbs, Marshall, Soyer, Weber, others; 11/25–12/24.

NEW YORK DOWNTOWN HOSPITAL—170 William St. (312-5156). "The Art Show," with works by Berthot, Diamond, Hockney, Messer, Plansky, Serrano, Turkle, others; through 12/5.

PARSONS SCHOOL OF DESIGN—66 Fifth Ave. (864-5729). "INX: Firing Lines—Political Art 1980–1992," with black-and-white editorial page drawings by Cardo, Drescher, Guarnaccia, Kuper, Kozlowski, Shannon, Vorlet, others; through 12/4.

P.S. 122—150 First Ave. (228-4150). Works on paper, prints, and photographs by Devere, Ferran, Levin, Yoshida; through 12/6.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500). "Lo Spirito: New Art from Italy"; through 1/10/93.

WHITE COLUMNS—154 Christopher St. (924-4212). Through 12/6: "Emerging Art from Japan," with works by Fujii, Kimura, Nishimoto, Saitoh; through 12/6.

PHOTOGRAPHY

COLUMBIA UNIVERSITY—Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (854-7288), Wed.–Sat. 1–5. "Money Matters: A Critical Look at Bank Architecture," with photographs from the 18th century to the present, by Abbott, Pratt, Strand, Szarkowski, others; through 1/15.

SALLY GALL—New black-and-white landscape photographs taken in Bali and Scotland; through 12/24. Saul, 155 Spring St. (226-1220).

ERNST HAAS—Documentary and abstract photographs taken between 1950–1975; through 12/5. Greenberg, 120 Wooster St. (334-0010).

DAVID HEALD—Photographs of Cisturcian abbeys in France; through 12/3. French Embassy, 972 Fifth Ave. (439-1406).

HOUK FRIEDMAN—1094 Madison Ave. (628-5300). Photographs of Paris and its surroundings from the end of the 19th century through the 1930s, by Atget, Bing, Brassai, Cartier-Bresson, Kertesz, Man Ray, others; through 12/31.

CONNIE IMBODEN/ROBERT FLYNT—Black-and-white photographs of nude figures that use the reflective surfaces of swimming pools and mirrors to create a dream-like state. Through 12/5. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $4; students and seniors $2.50. "From Sea to Shining Sea, A Portrait of America: Photographs by Hiroji Kubota"; through 1/31.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 1/24/93: "Karsh: American Legends." Through 1/24/93: "Ernst Haas: In Black and White." Through 11/29: "Robert Lyons: Egyptian Time."

ANNIE LEIBOVITZ—Portraits and other works taken over the past year, in color and black and white; through 12/5. Danziger, 415 W. Broadway (226-0056).

FRANK MAJORE—Black-and-white photographs from 1977 to the present; through 12/30. Solomon, 724 Fifth Ave. (757-7777).

FRED MCDARRAGH—Photographs of Greenwich Village and its inhabitants from the late 1950s to the present; through 12/4. Camera Club of New York, 853 Broadway (260-7077).

MILLER—138 Spring St. (226-1220). Photographs depicting interior spaces by Callis, Eggleston, Evans, Frank, Friedlander, Levinthal, Ruff, others; panoramic photographs by Lois Conner taken during recent trips to Hong Kong, Taiwan, China, and Japan; through 12/31.

RAY MORTENSON—Recent large-scale landscape photographs; through 11/29. Borden, 560 Broadway (431-0166).

NICHOLAS NIXON—Photographs of students at the Perkins School for the Blind in Watertown, Massachusetts and portraits of his wife and children from the ongoing series "Family Pictures"; through 12/5. Zabriskie, 724 Fifth Ave. (307-7430).

OPSIS—561 Broadway (966-8881). Photographs by Berridge, O'Connor, Williams; through 12/12.

RICE—325 W. 11th St. (366-6660). "Layers," with works that use montage, projection, sewing, and other methods of layering images, by Coppola, Garik, Luce, McDonough, Rubin; through 1/3.

HERB RITTS—Celebrity portraits; through 12/12. Staley-Wise, 560 Broadway (966-6223).

ROTUNDA—Cadman Plaza West and Orange St., Brooklyn (718-855-7882). Outdoor portraits taken with a large-format camera by Dawoud Bey and photographs by children from the Amboy Neighborhood Center; through 12/19.

SANDER—105 Hudson St. (219-2200). Vintage photographs by Faurer, Levinstein, Model; through 12/31.

SALLY SARLOT/CLEM KALISCHER—Photographs of Cuba/A retrospective of black-and-white photographs; 12/1–1/16. Urdang, 23 E. 74th St. (288-7004).

EVA WATSON SCHUTZE—Platinum prints by this pioneering woman photographer and by other Photo-Secessionists, including Kasebier, Seeley, Stieglitz, White, others; through 12/5. 292, 120 Wooster St. (431-0292).

UNITED NATIONS GENERAL PUBLIC ASSEMBLY LOBBY—46th St. and First Ave. (963-6983), daily 9:30–5. "Somalia's Cry," with photographs by Amin, Coutasse, Davies, Loew, Malanca, Marinovich, Steele-Perkins, Vidon, others; through 12/3.

JAMES WELLING—Recent photographs made in the vicinity of Granite, Wyoming on the "gangplank," a natural formation in the Great Plains; through 12/18. Markey, 55 Vandam St. (627-4446), Tue.–Fri. 10–2.

MUSEUMS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—633 W. 155th St. (368-5900), Tue.–Sun. 1–4. "44th Annual Purchase Exhibition"; through 12/6.

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 3/28/93: "Nancy Crow: Work in Transition." Through 3/28/93: "John McQueen: The Language of Containment."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/17/93: "Cultures at Crossroads: Southeast Asian Textiles from the Australian National Gallery."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Wed., Thu., Fri. 10 a.m.–5, Sat. and Sun. 1–6, closed Mon. and Tue. $3, $2 students, $1 seniors, free for children under 12. Through 1/10/93: "The School of the South: El Taller Torres-Garcia and Its Legacy." Through 1/10/93: "Recent Paintings by Candida Alvarez."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 1/3/93: "Meg Webster: Grand Lobby Installation." Through 12/19: "Manet to Picasso: Prints and Drawings from the Brooklyn Museum." Through 1/10: "Max Weber: The Cubist Decade, 1910–1920." Through 1/24: "Frederic Bazille: Prophet of Impressionism."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $ 1.50; free Tue. after 5. Through 3/7/93: "The Power of Maps." Through 4/6/93: "From Background to Foreground: Looking at an 18th-Century Wallpaper." Through 4/4/93: "Revolution, Life, and Labor: Soviet Porcelains, 1918–1985."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 4/93: "Joseph Beuys: Arena, 1970–72." Through 6/20/93: "Robert Gober." **393 W. Broadway**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 half-price admission), closed Thu. $10, students and seniors $8 (admission includes special 7-day pass to this museum and the Guggenheim Museum in SoHo). Through 1/3/93: "The Great Utopia: The Russian and Soviet Avant-Garde, 1915–1932."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $6, students and seniors $3. Through 1/17/93: "Marc Chagall and the Jewish Theater." Through 1/24/93: "Robert Rauschenberg: The Early 1950s."

JAPAN SOCIETY—333 E. 47th St. (832-1155). Tue.–Sun. 11 a.m.–5. Suggested contribution $2.50. Through 1/10/93: "The Dragon King of the Sea: Japanese Decorative Art of the Meijii Period from the John R. Young Collection."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection." Through 12/20: "Convivencia: Jews, Muslims, and Christians in Medieval Spain."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 1/17/93: "Portraits of American Artists in the Metropolitan Museum of Art." Through 11/29: "Jusepe de Ribera (1591–1652): Spanish Realist in Baroque Italy." Through 1/3/93: "A Map of the East: Photographs by Leo Rubenfein." Through 7/4/93: "Loma Negra, A Peruvian Lord's Tomb." Through 1/24/93: "Alexander Jackson Davis (1803–1892), American Architect." Through 1/10/93: "The Century of Tung Ch'i-ch'ang." Through 1/17/93: "Masterworks from the Musée des Beaux-Arts, Lille." Through 3/7: "The Royal City of Susa: Ancient Near Eastern Treasures in the Louvre." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 11/29: "Renaissance Florence: Arts and Letters." Through 11/29: "Treasures from the Permanent Collections." Through 11/29: "Fra Bartolommeo: Master Draughtsman of the High Renaissance." Through 1/10: "Charles Dickens: A Christmas Carol." 11/27–12/6: "A Day Without Art."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 1/3/93: "Visiones Del Pueblo: The Folk Art of Latin America."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 1/10: "Antonio Martorell: La Casa de Todos Nosotros."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily (except Wed.) 11 a.m.–6, Thu. to 9, closed Wed. (note: Matisse exhibition is open Wed.) $7.50; students and seniors $4.50; Thu. 5–9 pay what you wish. Admission to "Henri Matisse: A Retrospective" is $12.50, $10 seniors and students, $2 children 6 to 15 (children under 5 free), and includes general museum admission; tickets also available through Ticketmaster (307-4545) and Ticketmaster Ticket Center (for locations call 307-7171). Through 1/12/93: "Henri Matisse: A Retrospective." Through 12/1: "The Photographs of Lucas Samaras: Selections from a Recent Gift." Through 2/16/93: "The Artist and the Book in 20th-Century Italy." Through 1/12/93: "New Photography 8." Through 2/21/93: "Selections from the Collection." Through 3/7: "Preview: The Nara Convention Hall International Design Competition."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Thur. to 9 p.m., Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3. Through 7/93: "Broadway! 125 Years of Musical Theater." Through 11/29: "Growing Old in Spanish Harlem." Through 2/14/93: "A Jewish Family in Colonial New York: The Levy-Franks Family Portraits." Through 1/3/93: "Songs of My People."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 1/10/93: "Helene Schjerfbeck: Finland's Modernist Rediscovered."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. $3.50; $2.50 seniors and students. Through 1/3/93: "The Spatial Drive." Through 1/3/93: "FluxAttitudes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 1/3/93: "The NAMES Project AIDS Memorial Quilt." Through 12/27: "Mother Goose in New York: McLoughlin Books and the Art of Woodcut Illustration." Through 1/3: "Victorian Pleasures: 19th-Century American Board and Table Games."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue. and Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6, closed Sun. and Mon. Through 1/9/93: "New Worlds, Ancient Texts: The Cultural Impact of an Encounter." Through 3/13/93: "The One Bright Look of Life: Novels in Manuscripts." Through 1/9: "Mapping the New World." Through 1/30/93: "400 Years of Native American Portraits."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

P.S. 1 MUSEUM—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested admission $2. Through 1/10: "Postcards from Alphaville: Jean-Luc Godard in Contemporary Art, 1963–1992"; "7 Rooms/7 Shows"; "The Bells: Donald Lipski"; "Floating Reflections."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 11/29: "Fragile Ecologies: Artists' Interpretations and Solutions."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . Through 1/31/93: "Agnes Martin." Through 2/14/93: "Jean-Michel Basquiat." Through 11/29: "Alfonso Ossorio Drawings, 1940–1948: The Anatomy of a Surrealist Sensibility." Through 11/29: "Figurative Works from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 1/1/93: "Glenn Ligon: Good Mirrors are Not Cheap." Through 12/31: "Suzanne McClelland."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/25 at 10 a.m. and 2: "Latin American Paintings, Drawings, and Sculpture, Part II." On view from 11/21.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 12/1 at 10:15 a.m. and 2: "Chinese Works of At." On view from 11/28.

RADIO HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., Nov. 25

2:00/WNCN—Mozart: Sym. No. 19 in E-Flat; **Vivaldi:** Cto. for Two Violins in D.

WNYC—Berwald: Septet; **Schumann:** Fantasy in C.

WQXR—Mozart: Piano Cto. in D.

3:00/WNCN—Bach: Cto. for Harpsichord No. 5 in f; **J.C. Bach:** Sextet in C.

WNYC—Rimsky-Korsakov: Piano Cto.; **Rachmaninoff:** Symphonic Dances.

WQXR—Elgar: *The Wand of Youth,* Suite No. 2; **Ravel:** *Pavane pour une Infante Défunte.*

4:00/WNCN—Vivaldi: Cto. for Oboe No. 12 in C; **C.P.E. Bach:** Sym. No. 4 in A.

WQXR—Tchaikovsky: *Capriccio Italien;* **Rossini:** *La Cenerentola,* Ov.

5:00/WNCN—Bach: Cto. for Two Harpsichords in c; **M. Haydn:** Sym. No. 39 in F.

WQXR—Bach: Two Harpsichord Ctos. in F.

6:00/WNCN—Massenet: *Le Cid,* Ballet Music; **Abel:** Sym. No. 1 in G.

7:00/WNCN—C.P.E. Bach: Trio Sonata in D; **Fauré:** Fantasie for Piano and Orch.

WQXR—Mendelssohn: Piano Trio No. 1 in d.

8:00/WNCN—Myslivecek: Cto. for Violin in E; **Respighi:** *The Birds.*

WNYC—Thomson: *A Solemn Music, a Joyful Fugue.*

9:00/WNCN—Tchaikovsky: Sym. No. 6 in b, "Pathétique."

Thu., Nov. 26

2:00/WNCN—Schubert: Piano Sonata in a; **Bohm:** Ov. in D.

WNYC—Bach: Harpsichord Cto. No. 3 in D; **Sibelius:** Sym. No. 6.

WQXR—Mendelssohn: Sym. No. 3 in a; **Bach:** Cto. for Violin and Oboe in d.

3:00/WNCN—Vivaldi: Cto. for Two Guitars in G; **Rossini:** String Sonata No. 6 in D.

WNYC—Beethoven: Violin Sonata, "Kreutzer."

WQXR—Rachmaninoff: Piano Cto. No. 2 in c; **Gershwin:** *An American in Paris.*

4:00/WNCN—C.P.E. Bach: Sym. in c; **Liszt:** Hungarian Rhapsody No. 12 in c-sharp.

WQXR—Brahms: Violin Cto. in D; **Copland:** *Music for the Movies.*

5:00/WNCN—Méhul: *Young Henry's Hunt,* Ov.; **Vivaldi:** Chamber Cto. in g.

WQXR—Smetana: *Má Vlast,* "The Moldau"; **Mozart:** Sym. No. 40 in g.

6:00/WNCN—Beriot: Cto. for Violin No. 1 in D, "Military"; **Mozart:** Sym. No. 13 in F.

7:00/WNCN—J.C. Bach: Sym. in G; **Dvorák:** *Festival March.*

WQXR—Mahler: Sym. No. 1 in D, "Titan."

8:00/WNCN—Mendelssohn: Cto. for Violin and Strings in d; **M. Haydn:** Divertimento for Oboe, Viola, and Bass in C.

WNYC—Bach: English Suite No. 3 in g.

WQXR—Thomson: "Symphony on a Hymn Tune"; **Gould:** *Spirituals for Strings.*

9:00/WNCN—Grofé: *Grand Canyon Suite.*

Fri., Nov. 27

2:00/WNCN—J.C. Bach: Cto. for Harpsichord in f.

WNYC—Mozart: Piano Trio in C; **Moeran:** Rhapsody in F-Sharp for Piano and Orch.

WQXR—Elgar: Intro. and Allegro for Strings.

3:00/WNCN—Marcello: Cto. for Oboe in d; **Stanford:** Irish Rhapsody No. 5.

WNYC—Saint-Saëns: Duo for Violin, Cello, and Orch.; **Enesco:** Romanian Rhapsody No. 1.

WQXR—Mozart: Divertimento for Strings in D; **Sarasate:** *Carmen Fantasy.*

4:00/WNCN—Haydn: Cto. for Flute and Oboe No. 5 in F; **Schubert:** Grand Rondo for Piano-Four Hands in A.

WQXR—Abel: Sym. No. 6 in E-Flat.

5:00/WNCN—Pisendel: Sinfonia in B-Flat; **Glinka:** *Ivan Susanin,* Dances.

WQXR—Shostakovich: Ballet Suite No. 1.

6:00/WNCN—Schumann: *Manfred,* Ov.; **Walton:** *Scapino,* Comedy Ov.

7:00/WNCN—J.C. Bach: Ov. No. 1 in D; **Gounod:** *Faust,* Ballet Music.

WQXR—Tchaikovsky: *1812 Overture.*

8:00/WNCN—Dvorák: *Czech Suite;* **Mozart:** Violin Sonata in C.

WNYC—Opera Orchestra of New York. **Giordano:** *Andrea Chénier.* Conductor: Queler; soloists: Salvadori, Millo, Zubovic, Polozov.

9:00/WNCN—Mendelssohn: Octet in E-Flat.

WQXR—The Detroit Symphony Orchestra. **Glinka:** Waltz Fantasy; **Rachmaninoff:** Piano Cto. No. 4 in g; **Debussy:** *La Mer.* Conductor: Järvi; pianist: Nikoleva.

Sat., Nov. 28

10:00 a.m./WNCN—Bach: Cto. in F, "Italian"; **Myslivecek:** Cto. for Violin in C.

WQXR—Schubert: *Alfonso und Estrella;* **Milhaud:** *Suite Provençale.*

11:00 a.m./WNCN—J.F. Fasch: Sinfonia for Strings in G.

WQXR—Elgar: Serenade for Strings in e; **Saint-Saëns:** Intro. and Rondo Capriccioso for Violin and Orch.

NOON/WNCN—Haydn: Lute Qt. No. 8 in D; **Mozart:** Divertimento for Strings No. 1 in D.

1:00/WNCN—Sibelius: *Karelia,* Suite; **J. Stamitz:** Cto. for Trumpet in D.

2:00/WNCN—Saint-Saëns: Sym. No. 2 in a; **Kalliwoda:** Concertino for Oboe.

3:00/WNCN—Vivaldi: Cto. for Two Orchestras in A; **Bach:** Partita No. 1 in B-Flat.

4:00/WNCN—Mozart: Sym. No. 21 in A; **J.B. Vanhal:** Cto. for *Flute in E-Flat.*

5:00/WNCN—Brahms: Piano Trio No. 3 in c; **Graun:** Cto. for Viola da Gamba in D.

6:00/WNCN—Sinding: Piano Sonata in b; **Saint-Saëns:** Septet in E-Flat.

7:00/WNCN—Mozart: Sonatina for Piano No. 1 in C; **Assmayr:** Octet in E-Flat.

8:00/WNCN—Meyerbeer: Clarinet Qnt. in E-Flat; **Boccherini:** Cto. for Cello in D.

WQXR—The Cleveland Orchestra. **Mendelssohn:** Cantata, "Die erste Walpurgisnacht"; **Berlioz:** *Symphonie Fantastique.* Conductor: Dohnányi.

9:00/WNCN—Gershwin: Cto. in F.

Sun., Nov. 29

10:00 a.m./WNCN—"Classic Guitar." **Bach:** Cto. for Violin No. 2 in E; Fugue for Lute in g; Lute Suite in E; Violin Sonata No. 2 in A.

WQXR—Mozart: Violin Cto. No. 4 in D; **Chopin:** Variations on "Là ci Darem la Mano."

11:00 a.m./WNCN—Mozart: Sym. No. 16 in C; **Nielsen:** *Little Suite,* in a.

WQXR—Rimsky-Korsakov: *Tsar Saltan Suite;* **Rameau:** *Castor et Pollux,* Excerpts.

NOON/WNCN—C. Schumann: Piano Cto. in a; **Bach:** Violin Sonata No. 4 in c.

1:00/WNCN—Chicago Symphony Orchestra. **Pfitzner:** *Palestrina,* Preludes; **Zemlinsky:** Sinfonietta. Conductor: Leinsdorf.

WQXR—Haydn: Sym. No. 78 in c.

2:00/WNYC—"Wall-to-Wall Schumann."

3:00/WNCN—Schubert: Rondo for Piano-Four Hands in D; **Vivaldi:** Flute Sonata No. 6 in g, "Il Pastor Fido."

4:00/WNCN—Rosetti: Cto. for Horn in d; **Rachmaninoff:** "Variations on a Theme by Corelli."

5:00/WNCN—Mozart: Serenade No. 12 for Winds in c; **Beethoven:** Sonata No. 26 in E-Flat.

6:00/WNCN—Krommer: Cto. for Oboe in F; **Field:** Piano Sonata in E-Flat.

7:00/WNCN—Vivaldi: Cto. for Violin and Cello in B-Flat.

8:00/WNYC—Janácek: Piano Sonata.

9:00/WNCN—Paganini: Cto. for Violin No. 1 in D.

Mon., Nov. 30

2:00/WNCN—Mozart: Piano Sonata No. 8 in D; **Haydn:** Cto. for Flute and Oboe No. 1 in C.

WNYC—Ravel: *Valses Nobles et Sentimentales;* **Tchaikovsky:** Nocturne in d.

WQXR—Grofé: *Grand Canyon Suite.*

3:00/WNCN—Vivaldi: Cto. for Three Violins in F; **Elgar:** *Cockaigne Overture.*

WNYC—Vaughan Williams: Cto. for Two Pianos; **Francaix:** Divertissement.

WQXR—Rimsky-Korsakov: *The Snow Maiden,* Suite; **Beethoven:** Piano Sonata No. 9 in E.

4:00/WNCN—L. Mozart: Cto. for Horn in D; **Haydn:** Divertimento No. 4 in C.

WQXR—Bizet: *Carmen,* Suite No. 1; **Dittersdorf:** Sym. in C.

5:00/WNCN—Chopin: Scherzo No. 1 in b; **Avison:** Cto. Grosso No. 9 in C.

WQXR—Carulli: Guitar Cto. in A.

6:00/WNCN—Mozart: Divertimento in B-Flat; **Pergolesi:** Cto. for Two Harpsichords in C.

7:00/WNCN—Beethoven: Piano Sonata No. 9 in E.

WQXR—Haydn: Sym. No. 101 in D, "Clock."

8:00/WNCN—Mendelssohn: Cto. for Piano No. 1 in g; **Danzi:** Wind Qnt. in F.

WNYC—Elgar: Intro. and Allegro; **Francaix:** Sonatina for Trumpet and Piano.

9:00/WNCN—Beethoven: Sym. No. 6 in F, "Pastoral."

WQXR—Prokofiev: Violin Cto. No. 2 in g; **Schumann:** Humoreske for Piano.

Tue., Dec. 1

2:00/WNCN—Bax: *From Dusk Till Dawn;* **Bach:** Sonata No. 3 in d.

WNYC—Villa-Lobos: Guitar Cto.; **Honneger:** Sym. No. 4.

WQXR—Dvorák: *Husitská.*

3:00/WNCN—Zelenka: Sinfonia in C; **Handel:** Cto. Grosso No. 5 in D.

WNYC—Mozart: Oboe Qt.; **Debussy:** Sarabande and Dance.

WQXR—Handel: Cto. Grosso in F; **Warlock:** *Capriol Suite.*

4:00/WNCN—Albinoni: Cto. in F.

WQXR—Weber: *Invitation to the Dance.*

5:00/WNCN—Rameau: Cto. No. 4; **Sullivan:** *Macbeth,* Ov.

WQXR—Telemann: Violin Cto. in E.

6:00/WNCN—Bach: Sonata No. 4 in a; **Besozzi:** Oboe Sonata No. 3 in D.

7:00/WNCN—J.C. Bach: Sym. in g; **Finger:** Sonata for Trumpet and Oboe in C.

8:00/WNCN—Valentini: Cto. in a; **Tchaikovsky:** *Remembrance of a Well-Beloved Place.*

WNYC—Mozart: String Qnt. in g.

9:00/WNCN—Rachmaninoff: Cello Sonata in g.

WQXR—Tchaikovsky: Sym. No. 1 in g; **Chopin:** Piano Sonata No. 2 in b-flat.

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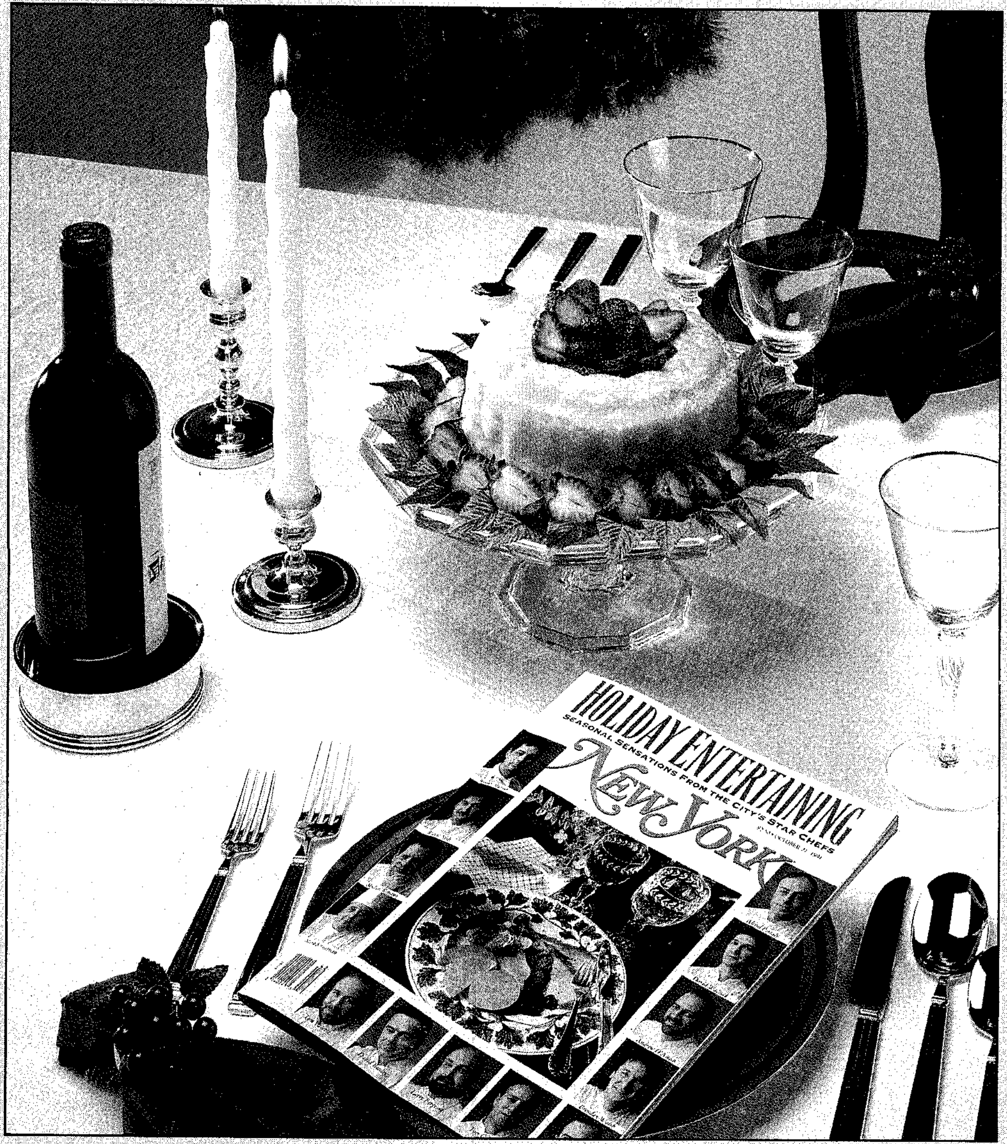
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OTHER EVENTS

COMPILED BY NORMAN VANAMEE

FESTIVALS, PARADES, AND ANTIQUE SHOWS—The Macy's Thanksgiving Day Parade is 11/26 at 9 a.m. The route runs from 77th St. and Central Park W., through Columbus Circle, then south along Broadway ending in front of Macy's. Call for more information (560-4495). . . .**The Uptown/Downtown Thanksgiving Crafts Fair** is 11/27–28. Uptown location is at the Universalist Church at 76th St. and Central Park W., and the downtown location is at Loeb Student Center at 4th St. and La Gaurdia Pl. One admission for both locations; $5 (866-2239). . . .**A Giving of Thanks to the First Peoples,** an evening of song, dance, poetry, and ceremonies of Native Americans, is on 11/28 at 7. At the Cathedral of St. John the Divine, 1047 Amsterdam Ave. $10 optional donation (662-2133). . . .The Manhattan Antiques and Collectibles **Triple Pier Expo** continues on 11/28–29. Passenger Ship Terminal Piers 88, 90, and 92. $10 (201-384-0010). . . .Heart*Share* presents **A Tree Trimmed in Brooklyn Festival** through 12/3. At One Metrotech Pl., Jay St. and Myrtle Ave. Free (718-330-1101). . . .**The East Village Flea Market** is on weekends, through 12/25, 10 a.m.–6. At Space 2B, 2nd St. and Ave. B. Free (353-8980). . . .The World Financial Center's **Festival of Light and Sound** is 11/30, 12/6–7, 12/9, 12/10, 12/12, 12/15, 12/17, 12/22, 12/24. At the WFC Winter Garden. Free (945-0505).

EXHIBITS—Westbeth Gallery presents *Human Harvest: Paintings and Sculptures* featuring John Carruthers, Gwynne Duncan, Jen Ferguson, Shirin Kazemi, Sasha Noë, and John Veneto; curated by Kara Gamble on 11/28–29. At 55 Bethune St. (691-7634).

PERFORMANCES—New York Shakespeare Festival presents *Public Fringe* with a return performance of David Cale on 11/26–27 at 10:30 and *No Shame* with the Poster Boys and series regulars on 11/28 at 10:30. Call for details. (598-7150). . . .**The Kitchen** presents Bigg Mess in *Backwards Through the Bakery (A Murder Mystery)* on 11/27, 11/29 at 8:30. $15 (255-5793). . . .**WOW Cafe** presents *Co-dependent Lesbian Space Alien Seeks Same* and *The Jewish Nun* through 11/28. $6–$8 (460-8067). . . .**La Mama Etc.** presents Theodore Skiptares's *Underground* 11/27–12/13 $12 (475-7710).

BENEFITS—New York Cares is asking New Yorkers to participate in its Fourth Annual Coat Drive from 11/23–12/12. Donate a coat to someone who really needs it. Call for drop off locations (888-4644). . . .**The Cooper Union** presents Lady Kier Kirby, Super DJ Dmitry, Todd Oldham, Lady Bunny and more in *Hiccup: A Pop Culture Symposium* on 12/1 at 7. Proceeds to Cooper Union's public programs. $20–$75 (353-4196). . . .**Barnes & Noble**'s Fourth Annual Children's Holiday Book Drive runs through 12/24. Books will be used as holiday gifts for underprivileged children and to restock reading rooms in shelters and foster homes. Call for drop off location nearest you (633-3311).

LECTURES, DISCUSSIONS, AND READINGS—The Nuyorican Poets Cafe presents *Patterns From Minwood* on 11/27 and *Live From The Nuyorican Poets Cafe* on 11/28. Slam is 11/27. Call for details (505-8183). . . .**The Unterberg Poetry Center of the 92nd Street Y** presents readings by Thom Gunn and Sharon Olds on 11/30 at 8 and *The Tenth Muse I*, readings by August Kleinzahler, Jim Powell, Mark Rudman, and introduced by Thom Gunn on 12/1 at 8:15. Call for info (996-1100). . . .**PEN American Center** presents *Values and Creativity: Is There A Conflict*, a panel discussion with children's authors, including Pam Conrad, Virginia Hamilton, Johanna Hurwitz, and more on 11/30 at 8. Free (334-1660). . . .**Dia Center for the Arts** presents readings by Alan Dugan and Linda Gregg on 12/1 at 7:30. $5 (431-9232). . . .**St Luke's School** presents an evening with David Halberstam on 12/1 at 7:30. $75 (279-4200). . . .**The Performing Garage Visiting Artist Series** presents readings by Craig Lucas, Jeff Weiss, and Hattie Gossett on 12/1 at 7. $6 (966-3651). . . .**Queens College Reading Series** presents Nat Hentoff on 12/1 at 7. $3 (718-997-4646). . . .**Limbo Cafe** presents readings by Bradford Morrow and Walter Abish on 12/1 at 7. Free (477-5271). . . .**The Poetry Project** presents *A Sheep on the Bus,* an *Audio* Magazine reading, on 11/30 at 8. At St. Mark's Church. $5 (674-0910).

TOURS

WALDORF TOWERS TO TRUMP TOWER—Every Sunday at 2 through December: Join Alfred Pommer in an architectural walk from the past to the present. Meet at 550 Lexington Ave. $10 (979-2388).

MANHATTAN MURDERMOBILE—11/29 at 3: See Manhattan's most grisly murder sites. A three-hour mini-bus tour with stories of jilted lovers, scandals, and suicides. $20; reserve (388-2286).

DISCOVERY ART TOURS—11/28 & 12/5, 12, 19 at noon: **SoHo Vision.** Explore the SoHo art scene with visual artist Jill Levine as your guide. Meet at the Andre Zarre Gallery, 154 Wooster St. $20 adults; $12 students and seniors; reserve (516-621-3786).

WALKING WITH A NEW YORKER—Beyond the tour buses and tourist attractions is a city where people actually *live.* See the real thing with two seasoned New Yorkers. Meet at Fifth Ave. and 61st St. Thurs. and Fri. from 11 a.m. to 1. $20 includes tram fare (861-1876).

CITYWALKS—Tours with John Wilson. 11/28 at 1: **Chelsea.** Meet in front of 175 Ninth Ave. between 20th and 21st St. . . .11/29 at 1, **Fifth Avenue From 42nd Street to the Plaza.** Meet at Fifth Ave. and 42nd St. by the Public Library. . . .Weekday walks through December: Thurs. at 10 a.m.; Fri. at 3, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .Fri. at 10 a.m., **Historic New York: City Hall to the Battery.** Meet at Broadway and Murray St. . . .Thurs. at 3, **Lower East Side.** Meet at 2 Mott St. No tours on Thanksgiving Day. $12 (989-2456).

MUNICIPAL ART SOCIETY—11/29 from 11 a.m. to 1, **On Fifth Avenue: Then & Now.** $14. Weekday tours: Mondays, **Hidden Treasures of 19th Century New York**. . . .Tuesdays, **Immigrant New York**. . . .Wednesdays, **Historic Squares**. . . .Thursdays, **New York Old & New**. . . .Fridays, **Great Midtown Manhattan Buildings.** All weekday tours run 11 a.m. to 12:30. No tour on Thanksgiving Day. Call for reservations and meeting spot. $10 adults; $8 students, seniors and MAS members (439-1049).

ADVENTURE ON A SHOESTRING—11/26 at 3, **Greenwich Village**. $5; call for reservations and meeting place (265-2663).

GREEN-WOOD CEMETERY TOURS—Historian John J. Cashman leads "Famous American Grave Sites." 11/29 at 1, meet inside the main entrance at Fifth Ave. and 25th St., Brooklyn. $5 (718-469-5277).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—11/29 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. $12; seniors and students $10 (431-0233).

URBAN EXPLORATIONS—11/29 at noon, **Chinatown.** $12; reserve (718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. Call for weekday tour schedule. 11/28 at 6: **Ghosts After Sunset.** Meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .11/28 at 6: **Ye Olde Tavern Tour.** Meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .11/28 at 2: **Beverly Hills East.** Meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .11/28 at 2: **All in the Family.** Meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .11/28 at 2: **The Lively and Mysterious East.** Meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .11/29 at 2: **Historic Greenwich Village.** Meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .11/29 at 2: **Hollywood on the Hudson.** Meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .11/29 at 2: **Across the Brooklyn Bridge.** Wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St. near the Citibank.

OUTDOORS CLUB—11/28 at noon: **Battery Park City.** Meet at the corner of Broadway and Fulton St. $2 (718-274-1319 eves. before 10 p.m.). . . .11/29 at 10 a.m.: **Opalescent Glass Lamps and Leaded Stained Glass Windows.** A lecture and survey through the Upper West Side, featuring the works of Tiffany, La Farge, and J. & R. Lamb. Meet at 331 W. 89th St. $2 plus $4.50 admission to the New York Historical Society (718-435-4994).

SHOREWALKERS—Walk Off the Turkey. 11/28 at 9:30 a.m., an annual 13-mile trek from South Ferry to the Little Red Light House under the George Washington Bridge. Meet at the refreshment stand at the South Island Ferry terminal. $10 (260-6694).

CENTRAL PARK—"Walks and Talks." 11/29 at 2, **Park Family Robinson.** Meet the Rangers at 100th St. and Central Park West. to discuss wilderness safety tips for the entire family on a walk through the north end.

LOOK FOR WILD FOODS—"Wildman" Steve Brill walks in our town's parks every weekend, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45. 11/27: Marine Park, Brooklyn. 10/28: Marine Park, Bronx. 11/29: Alley Pond Marsh, Queens.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). 11/25 at 1 vs. Seattle. All home games are sold out. . . .**Jets,** Giants Stadium, E. Rutherford, N.J. (516-538-7200). 11/29 at 1 vs. Kansas City.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$32. 11/30 at 7:35 vs. Minnesota. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $14–$35. 11/28 at 7:35 vs. Philadelphia. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N.J. (201-935-6050). $14–$34. 12/1 at 7:35 vs. Toronto.

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$50. 11/28 at 1 vs. Chicago. . . .**New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$100. 12/2 at 7:30 vs. Atlanta.

STEPS—Turkey Trot Fun Run. 11/26 at 10:30 a.m. in Prospect Park, Brooklyn. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY JOANNE CHEN

"JUST FOR FUN" CHILDREN'S CARNIVAL—For all ages. 11/29 from 3–6: Join host Loretta Long (Sesame Street's Susan) for an afternoon of clowns, puppets, games, raffles, face-painting, storytelling, and folk-singing. Synod Hall, Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (474-5437). $5.

WINTER GARDEN LIGHTING CEREMONY—For all ages. 11/30 at 5:30: Hear 200 children from P.S. 234's chorus sing Christmas carols as the 100,000-bulb display lights up; and meet characters from *Babes in Toyland.* World Financial Center Winter Garden, West St. between Vesey and Liberty St. (945-0505). Free.

KILLOOLEET SING—For all ages. 11/28 at 3: A family sing-along, where young and old are invited to clap, dance, and harmonize with Boston folk musicians Bill and Sarah Smith, banjo-guitar duo Tony and Judy Seeger, and others. Ethical Culture Society, 2 W. 64th St. (203-354-5728). $15; families $30; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—For ages 2–10. Through 1/10/93. Sat. and Sun. at 1:30: *Wilbur the Christmas Mouse.* Sat. and Sun. at 3: *Santa Claus and the Christmas Bell.* 39 Grove St. (765-9540). $7; reserve.

THEATREWORKS/USA—**Babes in Toyland.** For ages 5 and up. 11/28–11/29 at 12:30: See special effects and Jack and Jill's wedding in this updated holiday musical. Promenade Theatre, Broadway and 76th St. (677-5959). $16; reserve.

HENRY STREET SETTLEMENT—**Filipino Christmas.** For ages 5 and up. Sun. at 2: Find out how the Philippines celebrates Christmas in Ma-yi Theatre Ensemble's song-and-dance production. Louis Abrons Arts Center, 466 Grand St. (598-0400). $3; adults $4.

WEST END GATE—For ages 3–9. Sat. at 1: Former Ringling Bros. clown Mark Stolzenberg entertains with a potpourri of circus routines in his **Super Silly Circus.** Broadway, bet. 113th and 114th Sts. (662-8830). $7.

PUPPET PLAYHOUSE—For ages 2–7. Sat. and Sun. at 10:30 a.m. and noon: Get set for fun and frolic when **John Carlson** performs his magic. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—**Sing-along.** 11/25 at 4: For ages 4–8. Jeff Sorg presents "Songs Say So Much." Kips Bay Branch, 446 Third Ave. (683-2520). . .**Arts and Crafts.** 11/25 at 4: For ages 3–6. Make your own tissue turkey. Yorkville Branch, 222 E. 79th St. (744-5824); reserve . . .**Shows.** 11/28 at 12:30 and 2:30: For ages 5–10. Pegasus Productions presents *The Ugly Duckling* and *The Emperor's New Clothes* with life-sized rod puppets, magic, and the music of Rossini. Donnell Library Center, Bankers Trust Company Auditorium, 20 W. 53rd St. (621-0636). Free tickets will be distributed in line, one per person, and will be honored up to 15 minutes before each performance (no storage for carriages). 12/1 at 4: For ages 3–8. Puppet Art Troupe's Mark McKillip presents *The Magical Toymakers.* Fort Washington Branch, 535 W. 179th St. (927-3533). 12/1 at 4: For ages 3–5. Germainia performs *Jane's Metropolitan Farm,* a musical farm fantasy. St. Agnes Branch, 444 Amsterdam Ave. (877-4380).

BIG APPLE CIRCUS—For all ages. Through 1/10/93: Jugglers, aerialists, and more in a tribute to travellers of the imagination. Call for schedule info. and res. Damrosch Park, Lincoln Center (268-0055). $10–$45.

CHILDREN'S COMEDY & MAGIC HOUR—**Lulu the Clown and the Amazing Shawnee.** For ages 2–9. Sun. at 2: Laughs, magic tricks, and audience participation. Stand-Up N.Y., 236 W. 78th St. (595-0850). $7, reserve.

WINGS THEATRE COMPANY—**The American Clothes of Millicent Montrose.** For ages 5–12. Through 12/27. Sat. and Sun. at 1: A musical by Bill Solly. 154 Christopher St. (627-2961). $5, reserve.

TWINKLEBERRY & NUTKIN—For ages 18 mo.–3 yrs. Through Nov. Wed. at 10:30 a.m.: **Storytime.** 311 E. 81st St. (794-2565). Free.

ALTERED REALITY MAGIC SHOW—For ages 5 and up. Through 1/93. Sun. at 2: Witness levitations, melting mirrors, and disappearances in this musical show with Jarrett Parker. National Improvisational Theatre, 223 Eighth Ave. (243-7224). $5; adults $10; reserve.

THE PUPPET COMPANY—**Dragon Soup.** For ages 3 and up. Through 4/25/93. Sun. at 1 and 3: A marionette musical comedy hosted by Al E. Gator about a kingdom that is troubled by a dragon. Metropolis Cafe, 31 Union Sq. W. (741-1646). $7; reserve.

THE PIXIE JUDY TROUPE—**The Littlest Clown.** For all ages. Fri. at 4 and Sat. at 1: A full-scale Broadway musical about a youngster growing up in a family circus. Optional after-school snacks and dinner packages available on Fri.; lunch on Sat. Steve McGraw's, 158 W. 72nd St (688-1740). $14.95; $13.50, advance.

MARIONETTE THEATER—Sponsored by the City Parks Foundation. For ages 3–12. Through 5/29/93. Sat. at noon and 3: *Hansel and Gretel.* Swedish Cottage near 81st St. and Central Park West (988-9093). $4; adults $5. Reserve.

WISEACRE FARM—For ages 4–10. Sat. and Sun. at 1: Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

BANK STREET COLLEGE RADIO—**Funny Stories from Bank Street.** For ages 4 and up. Listen to published authors and children tell stories they've created. Tue. from 9:15–9:30 a.m.; repeated Thurs. On WNYE-FM(91.5). To find out how to broadcast your own story, Call Irwin Gonshak at 875-4531.

FAMILY ART PROJECTS AT WAVE HILL—For all ages. 11/29 from 1–4:30: Survey surrounding buildings and learn how to tell if a roof is made of stone or soil. Then construct your own model building. Kerlin Learning Center, Wave Hill, 249th St. and Independence Ave., Bronx (718-549-3200). Free; age 6 and up $2; adults $4.

BROOKLYN CENTER FOR THE PERFORMING ARTS—**But I'm Just a Kid.** For ages 4–10. 11/29 at 2: Shout, sing, and dance to the kids' rock band, who raps about going into first grade, getting a haircut, the park closing when you want to play, and more. Whitman Hall, junction of Flatbush and Nostrand Ave., Brooklyn (718-950-4500). $7.

PIPS COMEDY CLUB—For ages 3–12. Sun. at 1:30 and 3:30: The Kids Magic Matinee features comedy, magic, and ventriloquism for the whole family to enjoy. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50, reserve.

THE PUPPETWORKS, INC.—**Pinocchio.** For ages 3 and up. Through 12/20. Sat. at 12:30; Sun. at 12:30 and 3: Traditional marionettes re-enact the 1882 fairy tale. The Puppetworks Theatre, 338 Sixth Ave., Brooklyn (718-965-6058). $5; adults $6; reserve.

QUEENS CHILDREN'S THEATER—**The Left-Out Leprechaun.** For ages 4 and up. Through 12/6. Fri., Sat. and Sun. at 1: A musical about the only leprechaun in Ireland who doesn't know where the pot of gold is buried. Marketplace Hall, 258-01 Union Turnpike, Queens (718-343-1052). $5; adults $6; reserve.

SNUG HARBOR CULTURAL CENTER—**Design a Mural.** For ages 5–12. 11/29 at 1: Help produce a work of art inspired by Snug Harbor's buildings and surroundings. The mural will be hung for display after the workshop. Newhouse Galleries, 1000 Richmond Terrace, Staten Island (718-448-2500). $2; adults, free with child; reserve.

SOUTH STREET SEAPORT MUSEUM—**New York Unearthed—City Archaeology.** For ages 8 and up. Mon.–Sat. from noon–6: Descend through 400 years of history in an interactive moving theater, watch conservators working on actual archaeological finds, from lower Manhattan, in a state-of-the-art laboratory, and see a recreated three-dimensional cross section of an archaeological excavation from beneath Wall St. 17 State St. (363-9372). Free.

CHILDREN'S MUSEUM OF MANHATTAN—**Thanksgiving.** For all ages. 11/27–11/29 at 12 and 3:30: Arts-and-crafts workshops. $1 (with museum admission). **Jump Sister Jump!** For ages 3 and up. 11/28 at 1 and 2:15: Wear loose clothes and sneakers because the professional team will demonstrate Double Dutch jump-roping and ask you to jump along. $2 (plus museum admission). . .**Face painting.** 11/29 at 1: For ages 7 and up. Christopher Agostino and Lorraine Zeller help you and your partner transform each other into a magical animal. 11/29 at 2:15 and 3:30: For ages 5 and up. Agonisto and Zeller presents *Animal Tales and Transformations,* with mime, masks, and face-painting. Tisch Building, 212 W. 83rd St. (721-1223). $1 (with museum admission).

NEW-YORK HISTORICAL SOCIETY—For ages 8 and up. Tues., Wed., Fri., Sun. from 11–5; Thur. from 11–8: **Mother Goose in New York.** Through 12/27. See more than 130 books, woodcuts, and original illustrations by McLoughlin Bros., the foremost publisher of 19th-century children's books, toys, and games. **Victorian Pleasures.** Through 1/3/93. Approximately 200 board games, puzzles, and other colorfully packaged amusements—from the late 18th- to the early 20th century—are on display. 170 Central Park West (873-3400). $1; adults $4.50.

INTERNATIONAL CHILDREN'S TELEVISION FESTIVAL—Screenings of animated shorts from around the world. Through 3/28/93. 11/28–11/29 at 1: For ages 3–6. *Alias the Jester* (United Kingdom) tells the story of an extraterrestrial boy and his dog who crash-land in medieval England. In *Mr. Bohm and the Herring* (Sweden), Mr. Bohm tries to teach a fish to live on land. An unseen prince must save a kingdom in *Kingdom Adventure: "Trambazoombah Rescue"* (Canada). 11/28–11/29 at 2: For ages 7–9. *Cheeky and Clyde* (France) is a 3-D computer animation about a wolf journalist and his human friend. In *The Crystal Maze: "Children's Special"* (United Kingdom), a team of youngsters tackle physical and mental challenges in an adventure game show. The Museum of Television and Radio, 25 W. 52nd St. (621-6800). $3; adults $5.

NEW YORK HALL OF SCIENCE—A display of the latest science-related toys, games, and hands-on activity books, plus a science-and-magic show. **Inventathon Workshop.** For ages 9 and up. 11/27–11/29 at 1: Invent your own science toy. $1 (with museum admission). . .**Storytelling.** For ages 5 and up. 11/27 at 2:30: Gerald Fierst spins tales of science fiction, magic toys and marvelous inventions. $.75; adults $1.50 (with museum admission). 47-01 111th St., Flushing Meadows Corona Park, Queens (718-699-0005).

BOOKS

GOOD MORNING BABY, by Cheryl Willis Hudson; illustrated by George Ford. Preschool. Scholastic, $5.95.

PETEY MORONI'S CAMP RUNAMOK DIARY, by Pat Cummings. Preschool–Grade 3. Bradbury Press, $14.95.

HORSES: A CLASSIC ILLUSTRATED TREASURY, by the Blue Lantern Studio. Kindergarten–Grade 4. Chronicle Books, $7.95.

A DOG OF FLANDERS, by Ouida; illustrated by Harriet Golden. Grade 2–5. Dover Press, $1.

COMPILED BY BERNICE KANNER

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.**

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BED & BREAKFAST
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Anguilla—Romantic, pvt water's edge. 1 BR w/great day/night views. 203-443-6408

ST. MAARTEN—Visit oceanfront home w/breathtaking vistas & sunsets. 2 BR, 2 bth, pvt. pool, maid, A/C. Avail wk of Christmas. Spec. rates Dec/Jan!
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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Continued on next page.

NEW YORK KIDS

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HOLIDAY ENTERTAINING

Continued from previous page.

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New York Interiors is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001. Call Michelle Miller at 212-643-6500 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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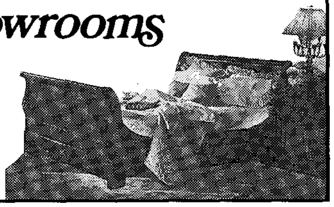

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Card Number ______________________ Exp. Date ______________
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New York Services And Sales is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad. Special Service Rate: $65.00 per line, one time ad. (Frequency rates are available.) 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Services And Sales Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Ciao!—32, slim, attractive, energetic, fun professional, seeking secure male, 30-35, who likes life, pizza, the ballet, exercise and travel. Photo. 4132 ✉

Good-Looking Male—30, 6'1", 185 lbs, with an athletic body. I am upbeat, warm, creative and spontaneous, with brains and lots of ambition. My interests include sports, entertainment, traveling and culture. Seeking an attractive female with a great personality. Note/photo/phone appreciated. 7215 ✉

Pretty Blond Psychologist—Tall, svelte, engaging smile, unpretentiously cultured, seeks accomplished, kind man (46 plus) with intellect, humor, soul, elan, for relationship. Note/photo please. 2470 ✉

Beautiful Blond—22, 5'6", athletic and sweet, seeks classy, tall, handsome Jewish professional, 22-27. Photo. 7174 ✉ ☎

Bright, Beautiful Professional Woman—Energetic, open, sincere, warm - enjoys life, including classical music, opera, theater, hiking, x-country skiing, travel, adventure, fine dining, quiet moments. Would like to meet special man, 50-65, who is intelligent, articulate, considerate, secure, stable. 7161 ✉

Petite, Glamorous, Slim Brunette—Seeks successful, humorous, fun, sensual male for quality relationship. Picture and note. Age 45-55. 2453 ✉

Seeking 'Town And Country'—Style lady, to 38, by successful Manhattan-based sportsman, 50, with Wall Street background. Photo/phone. 7183 ✉

Fabulous, Funny Female—Raised my kids, career on track, still young, strikingly attractive and vivacious, now ready for a really wonderful man who's creative, smart, kind and full of fun - to share my enthusiasm for travel, family and friends, all kinds of music, dancing, movies, the arts and so much more. I am European born, 40's, 5'7", Jewish, funny and warm and a recent grandmother. A twinkle in your eyes and a sense of the absurd are helpful. Please rush phone, note and full length oil portrait - or call. 2459 ✉ ☎

Stop Here—If you enjoy embraces and deep, passionate kissing. I'm a loving, down-to-earth, handsome, successful Jewish professional dad with a full life. I want to make room in my life for a dynamic, truly beautiful and sensual woman, 25-40. You must be honest, loving, educated, sincere and down-to-earth and not afraid to go for it. Letter and photo a must. 2443 ✉

Bi-Female, Black,—30ish, tall, seeks Asian. Manhattan. POB 3787, NYC 10185

Single, Athletic Man—6', green eyes, 26, seeks mature, intelligent, comfortable Asian or Latin woman to share mutual interests. POB 509, Elmhurst, NY 11373

Rescue Me—From the single life. Beautiful professional woman, 37, 5'4", slim, fit, warm and loving - looking for soulmate: Jewish professional man, self-aware, 32-48, attractive, with character and sense of humor. Photo/note/phone. 7197 ✉

Hesitant—To sound like everybody else here. Can we all be attractive, smart, funny, sexy, 40ish women looking for that male counterpart with integrity, humor, good looks, brains and desire to share? Maybe so. So why choose me? It's my turn. 4137 ✉ ☎

Life Is So Much Better Shared—Beautiful, happy, slim, single Jewish female with brains - loves chocolate and Paris. Missing an intelligent, warm, confident, successful, single Jewish male, 35-45, with style, heart and soul. 2419 ✉

Woman With Long White Dress—Sought by tall, good-looking, very fit, 37-year-old, successful attorney. Notable strengths include integrity, stability, quick mind, kind soul and senseless humor. Notable weakness - short skirts. Seeking accomplished, very attractive, fit, fun-to-be-with Jewish woman, to 35, for mutual stimulation of mind, body and soul. Photo please - will exchange upon request. 2421 ✉

Knockout Legs, Killer Smile—39, beautiful, tall, thin, blue-eyed, successful executive with a sense of style and fun. Seeks a tall, bright, sophisticated man to share my life with. Photo/note. 4136 ✉

Do You Need A—Creative, famous, decent European man, 52? Photo. 2476 ✉

Pretty, Caring PhD—32, seeks warm, bright, attractive professional male, 28-45, for serious romance. Photo. 2431 ✉ ☎

Attractive, Professional Man—39, smoker, kids, seeks thin woman for serious relationship. 2473 ✉

I Hate Cooking Alone—Single Jewish male, 30, who likes music, the Mets, tennis and golf, seeks active, fun-loving female. No smokers. Send note, phone, photo and favorite recipe. 2420 ✉

Extremely Smart, Handsome—Athletic, adventurous, funny, unique 35-year-old MD, looking for similar, athletic, down-to-earth woman, 24-32. 7206 ✉

Manhattan Entrepreneur—46, 5'10", 180. Likes restaurants, dry wit, fashion, cars. Seeks extremely pretty lady, up to 38, nonsmoker. Note, photo, phone. 2412 ✉

Sensitive Surgeon Only—Sought by pretty Jewish attorney, 30s, for love, laughter and happily ever-after. Photo appreciated. 7176 ✉ ☎

Younger Man Sought—By 42-year blond - 5'7", attractive, athletic female. Tennis plus Manhattan a plus. Note. 7204 ✉

Does This Sound Like You?—Handsome, athletic, outdoorsy male, 36-46. Are you highly successful, strong and driven, with confidence, a great sense of humor and a heart of gold? Do you want a special relationship based on honesty, emotion, traditional values and goals? If so, this very attractive, successful, playful and passionate, 37-year-old woman wants to meet you. Note/photo/phone. 4125 ✉ ☎

Writing This Ad Makes Me Crazy—But going to bars and dances makes me crazier. Single, good-looking, 6'2", Jewish, 38, Westchester businessman would love to meet pretty, tall, athletic, late 20s-early 30s girl. Movies, dining out, skiing, travel, country living, kids and dogs. Together, let's begin a fun future, enjoying the finer things in life. Photo for reply. 2430 ✉

Successful, 30s, MBA—Ivy, sincere, fun, sailor, Jewish - seeks smart, pretty, caring lady under 35. Note/photo. 7189 ✉ ☎

Attractive, Bright, Caring—32, 5'6", warm, shapely, athletic Jewish woman seeks genuine, handsome, successful well-bred man with a heart of gold for everlasting relationship. Note/photo. 2449 ✉

Chinese Female—32. Petite, cute, own business, independent thinker - with interest in traveling, movies, music, art and working out - seeks sincere, honest, intelligent and mature man, Western or Oriental, 33-48, for friendship and more. Note/photo. 2442 ✉

Dynamic, Handsome, Well-Built—6', 33, executive, seeks lady counterpart, 20-34, with class, humor and wit, for long-term relationship, etc. Photo please. 2466 ✉

Very Attractive Brunette—Actively involved in the arts. Widowed white female, mid 50s, nice figure, interested in meeting man of similar interests: music, art, theater, film. 7179 ✉ ☎

So You Didn't Meet Mr. Right—This summer, and the fall is not much better. I never thought I'd place this ad - and you probably never thought you'd answer one. White Jewish male, 6', 180 lbs, athletic, extremely fit, very handsome, very wealthy professional - last of the true romantics. I bike, ski and love great restaurants. You are 25-37, beautiful inside and out. Note and photo a must. 7199 ✉

"Ain't Misbehavin...—I'm Savin' My Love For You". Spirited, sane, secure, smart, slim, 40s, pretty blond, 5'2", NJ gal - seeks sensitive, self-assured guy. 2436 ✉

Attractive, Intelligent Professional—Petite, blue-eyed blond, Catholic, Italian-American, 25, seeks a kind, sensitive Christian man, 27-33, for a healthy, loving relationship. Photo and note. 2462 ✉

Attractive, Sexy, Petite Female, 24—Tired of the bar/club scene. Seeks handsome, fit man, 25-35, for relationship. I love sports, movies, working out. Photo/note. 2437 ✉

Attractive Park Slope Woman—48, seeks bright, liberal, psychologically oriented man about my age. 4144 ✉

Pretty Jewish MD—34, blond hair, blue eyes, good figure, seeks attractive, slim MD or JD of similar age. Photo. 7162✉☎

Basic Instincts Will Prevail—Sensuous, sensitive East Side lady seeks exceptional, professional male counterpart, to 48, for living, laughing, loving, in the pursuit of happiness together...? 7193 ✉

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Very Handsome, 29, MD—5'10", fit, European, Jewish, seeks beautiful female. Religion not important. 2426 ✉ ☎

Beautiful, Fiery Redhead—29, thin and curvy, Jewish, Harvard MBA, avid runner, charming, with a dazzling smile. Seeks handsome, bright, fit man for romance, chemistry and laughter. Photo. 4134 ✉

Bicoastal Wannabe—Jewish female, 36, 5'5", 120. Blond/blue, nonsmoker, former Brooklyn beauty seeks happy, fit, passionate, rock-n-soul mate. Let's enjoy the best of both coasts. I'm your reason for moving to LA. You're my reason for frequent visits home. C'mon, you know you want to! Letter/photo only. 7210 ✉

Can I Interest You—In "Songs of My People," "La Boheme" or afternoon tea? Single, black Christian lady, conservative values, cultured, refined, 30 plus, professional - seeks professional, refined, stable gentleman who knows how to treat a lady and likes to be treated well, with old-fashioned romance. 2463 ✉

Strikingly Pretty—Jewish NJ professional, 42, long red hair, honest, educated, sexy, seeks same in handsome man, 45-52, for forever laughter/love. Photo. 2434 ✉ ☎

City By Day, Country By Night—Beautiful, slim, curvy brunette, early 40s, health and fitness executive, seeks fit, funny tennis fanatic to share friendship, love and life. Photo. 4135 ✉

Down-To-Earth Jewish Male—28, seeking Jewish girl, 24-28. Romantic drives, shows, romantic dinners. If you're *interested - phone and letter. Looking for*ward to hearing from you. 2397 ✉

Dynamic, Pretty, Blue-Eyed—NJ professional lady - who loves traveling, biking and dancing till dawn on moonlit beaches, seeks handsome, educated, fit man, 36-46, for a caring/sharing relationship. Photo a must. 2452 ✉

Everyone Assumes—*I have lots of beaux* - I don't. I'm attractive, 42, and have no one to go to the movies with. My beau: (35-45) *preferably a nonsmoker and no* toupees. Note and photo please. 2415 ✉

Attractive, Charming Lady—Seeks intelligent, outgoing man, single, 40-60, to enjoy good food/conversation. 7184 ✉ ☎

Francophile—Recently returned after four years of working in France. Seeks professional man, 50-60, to share French culture and language, photography, nature, good things in life. Note. 7158 ✉

Gay White Female—67, healthy, 5'1", 128, very creative. Seeking a very special woman, 55-69, who is extremely kind and thoughtful; very open to emotional communication; who has inner resource, intelligence and the capacity to love. 4140 ✉

Great Abs, Brain And Looks—Classy Jewish woman, 30s, seeks soul mate to share travel, adventure, gym and lifelong partnership. Photo/bio. 7185 ✉

Handsome Man—Travels regularly to NY - *tall, athletic, secure, mid* 50s. Seeks slim, moral, intelligent, happy Wasp woman, to age 37, free to relocate and begin a family and new life. Photo/phone. POB 21525, Ft. Lauderdale, FL 33335.

Charming, Pretty Attorney—Seeks successful Jewish male with great sense of humor for fairy tale ending. 36-45. Photo preferred. 7178 ✉ ☎

Handsome, Smart Man—In my 50s, energetic and youthful, with a warm personality and an open mind. Enjoy tennis, a sense of humor and all that NYC has to offer. Ready to fall in love again with that special woman. Photo and note. 2435 ✉

Help! I'm Being Recycled!—New to the singles world, extremely attractive, sophisticated, head-turner, 39 years old, 5'6", flowing brown hair, blue eyes, Jewish - seeks very handsome man, 5'11" or taller, 35-59, to enjoy the best of NY and each other. Photo, please. 2446 ✉

Pretty Lady—34, MD, Jewish, slim - loves skiing, tennis, jogging and elegance. Seeks sensitive, successful male, 30-39, for meaningful and everlasting relationship. Photo please. 7169 ✉ ☎

Very Warm—Attractive, intelligent, 50ish Jewish lady, who enjoys good company, conversation, music and nature. Seeks loving, spontaneous, bright, nonsmoking man to share future. 7203 ✉

I've Finally Become—The woman I've always wanted to be: successful, with a beautiful home, and I'm a great Shabbos hostess. With enough love to spare, I'm looking for a man with more of the same. If you love being Jewish, and appreciate what a real exciting partnership can bring to your life, I'm looking forward to hearing from you. Photo/note please. 7190 ✉

Down-To-Earth, Good-Looking—Manhattanite, 36, 5'8" - seeks pretty, warm, thoughtful female, 23-33, for fun, friendship and romance. Photo/note/phone. 7159 ✉ ☎

L'Chaim - To Life—5'5", Jewish widow looking for gentleman, 55-70, to celebrate what life has to offer. Photo. 2447 ✉

Looking For A Friend And Partner—Who loves the idea of boarding a mystery train, spending an afternoon at Shea, browsing through a bookstore, and sharing a homemade picnic lunch with an attractive, fit professional woman, early 40s, white, Manhattanite. 7195 ✉

Loyal, Happy, Hard-Working, Casual—Single, white Jewish male, 31, brown hair, blue eyes, warm heart. You: single white female, 26-32, light eyes, career-minded, athletic, G.A.P.-wearing, serious yet laid-back. Let's connect. Note/photo. 4143 ✉

Beautiful, Dark-Haired, Green-Eyed—Jewish playwright. Loves Israel. Moderately observant. Seeks lively, flexible, handsome match. Age 40-55. Photo requested. 7153 ✉ ☎

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Man Overboard—Healthy, wealthy and hopefully wise, 44-year-old, 6'1", blue-eyed, 210-lb surgeon, floundering in NY's social seas. A fanatic about skiing and tennis. I'm honest, handsome, humorous and interested in romance, exotic travel and the best of NY. I'm casting about for a beautiful lifesaver who is upbeat, nurturing and very athletic - a best friend for commitment and perhaps a family. So toss me a line (phone, photo please). 4133 ✉

A True Class Act—Very attractive, intelligent, successful, sensuous 41-year-old with sensitivity, warmth, style, terrific sense of humor - desires 40s-mid 50s, special man who is trustworthy, attractive, successful, and ready for a caring relationship. Photo please. Note. 7194 ✉ ☎

Music Lover—36-year-old, 6', handsome. I'm athletic, fun-loving, successful, caring and giving. My passion is music, especially jazz, rock and R&B, as well as dance music. You are female, 27-37, very attractive, fit, secure and live a very healthy lifestyle. We will enjoy concerts, dancing, romance, and ? No smoking, drugs or alcohol. Note/photo/phone. 7165 ✉

Pretty Woman—Intelligent, educated, professional, 50, brown-eyed, ash blond, 5'4", 100 lbs, elegant form, LI - seeks single male, 40s, with style and sophistication - is caring, accomplished, physically fit and determined to meet a special woman. Photo essential/note/phone. 7156 ✉

Nationally Known—In both medicine and show business - 40 (looks 30), Jewish male, good-looking, lots of hair, tight bod, works out, loves kids, incurable romantic, sensitive, into positive energy. Wants successful, sensual, voluptuous woman, 26-32, 5'2"-5'6", with love of comedy and model-type beauty inside and out - for travel, lots of fun and serious commitment. Note/phone/photo a must. 2440 ✉

White, Divorced Male—Successful, handsome but not sex symbol, mid 50s, 5'8", 155 lbs, nonsmoker, healthy, fit, Jewish - not religious, music teacher/musician. Likes jazz and classical music, football, films, dining. Seeks thin, attractive, sexy, successful, affectionate but not clinging woman, late 30s-40s, preferably no young children, for long-term fun and hopefully marriage. Note/photo. 4145 ✉

Redhead, Slim, Stylish—Very successful in media, 45, seeks sensitive, sane CEO/top professional male under 55, with sense of humor, zest for life. 4126 ✉ ☎

Pretty, Fit Professional—Seeks husband and possible parenthood. 2465 ✉

Pretty, Intelligent Woman—MD, 37 - looks much younger, 5'6" and slender. *Enjoys theater, fine food, travel, scuba,* skiing. Seeks attractive, intelligent, successful male, 30-47, for serious relationship. Note and photo. 7191 ✉

Ravishing Renaissance Redhead—Actress/singer/writer, 5'7", slender, buxom, 39, gourmet cook, talented, lovely home filled with antiques, fine oil paintings, collector of old books, dresses beautifully - enjoys the theater, ballet, opera, very loving. Seeks kind, unattached, intellectual, over 6', professionally powerful man, 40-60, with savoire-faire, elegance, grace, compassion and generosity. A man who has faced adversity with a smile. A man who knows how to pamper and appreciate a beautiful, creative and talented woman... Maybe someday we'll have a baby together!!! Detailed letter and photo a must. 2427 ✉

Gorgeous, Blond, Blue-Eyed Chick—Very successful professional, 24, 5'4", 105 lbs, with many interests, seeks professional (25-35) Jewish knight (MD/JD/DDS/businessman) in shining armor, for nights of love and laughter. 2417 ✉ ☎

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Serious Ad/Fun Guy!—Handsome Jewish professional, 6' and caring, seeks pretty counterpart, 26-34. Photo. 2416 ✉ ☎

Sensual, Slim, Auburn-Haired Beauty—5'7", seeks warm, fun-loving, successful man for a caring, sharing relationship. Age 45-55. Picture and note. 2454 ✉

Seeking Unique, Refined Male—To 55, Torah observant. Bio/photo. 2438 ✉

Sparkling, Cultured—Entrepreneuress seeks energetic man, 55-65, with gentle heart, aesthetic head, dancing feet. Professional/exec preferred. 7181 ✉

Speak To Me—Of beauty, truth and poetry - I mean, we all pay rent. Single white female, 41, wishes to meet man she could relax with. 7168 ✉

Downtown Damsel—Very pretty, professional, 40s, incisive intellect, great sense of humor, charming, energetic, warm, views life with passion and irony. Interests include reading, the arts, dinner in the city with friends and hiking in the country. Seeks very bright, very funny, handsome, accomplished man for a life filled with love and laughter. Letter/photo/phone. 2461 ✉ ☎

Successful Male, PhD Psychologist—Attractive, affectionate, film buff with a good sense of humor. Trim, 48, 5'9", Jewish (not religious). Seeks vivacious, sensitive, health-conscious nonsmoker, open to becoming best friend/lover/wife. Photo appreciated. 2460 ✉

Tall, Good-Looking Professional—31, sincere, honest and fun-loving. Loves theater, film, dancing, etc. Seeks an attractive, intelligent female with a sense of humor, for happy times. Photo/note. 2432 ✉

Tall, Slender, Very Pretty—Lawyer turned banker, 31, warm, many interests. Seeks intelligent, funny, kindhearted, sweet, reliable, athletic man, 28-42, for friendship, romance and love. Note/phone please. Photo optional. 2418 ✉

Urbane Male Manhattanite—Professional, seeks attractive, intelligent, unencumbered woman, 40-50, for sharing wonderful NYC pleasures. Recent photo, phone please. 4130 ✉

Very Good-Looking, Athletic—45-year-old would-be ventriloquist, with a very warm heart, looking to meet attractive, intelligent woman, preferably in her 30s, who would like to exchange ideas, go to NY Knick games and teach me about yourself. I am a successful Brooklyn homeowner who likes to laugh. Photo appreciated. 4124 ✉

Wanted: 40s Man—Humorous, fit, traveled, established, tall and attractive, by 40s woman - trim, articulate, attractive, impractical. Please send phone number - (212). 2422 ✉

Pianist—30s, fit, loves karate, beach, laughing. Seeks female. Photo. 4131✉ ☎

Wanted: Jewish Widower—To share Chapter Two with attractive, caring, independent, 50ish widow who enjoys theater, travel, good times. Note/photo. 4139 ✉

Successful But Down-To-Earth—NY businessman, late 30s, trim, athletic and sensitive. Loves music, concerts, blue water and white sand. Seeks slim, naturally lovely and relaxed young lady, 25-35, for friendship and romance. I'll listen to your troubles and rejoice in your success. Nonsmoker please. Note/phote. 7160 ✉ ☎

Where's Poppa?—Single mom with adorable infant, seeks loving, professional man, 40-55, who values family life. I'm financially secure, well-educated, attractive, witty. Note/photo. 7164 ✉

We Have Everything To Gain—Soon to be 31, I'm male, 5'10", 163 lbs (slim), fit, good-looking, dark brown hair, Jewish, never-married, soft-spoken, an accountant with a good job, and have diversified interests. If you're a slim, pretty (inside and out), 25-33 female who values honesty/commitment, who seeks a lasting relationship and would like to date (and eventually marry) someone who will also be your best friend, then I'm waiting for your letter/photo. 2472 ✉

Mediterranean Soul—Beautiful girl inside and outside - bright, intelligent, educated, sensitive, compassionate, understanding, romantic and sultry. I am feminine, gentle, strong, passionate, playful, wild, loving, faithful. I am very spiritual and intuitive. Would love to meet you: man with a genius mind, desirable body and a beautiful soul. I'm in my late 20s, 5'8", 128 lbs, athletic, dark hair, green eyes. I'd like your bio/photo/phone. 2450 ✉ ☎

Adventurer—Worldwide search for my female counterpart is under way. I am 6' - 190 hard, fit lbs. I am considered an easy-on-the-eye, athletic, unpretentious adventurer and writer. I love the arts, animals, fitness and the natural order of things. You should be 33-45 years old, nonsmoker. Each day's delay is a day lost forever. Send very recent photo, personal profile, honest physical description and phone. All information kept in strictest of confidence. 2451 ✉

Mr. Nice Guy—36, slim, 6'4", Catholic, nonsmoker, seeks honest, caring female, single/divorced, 28-36, for serious commitment. Note/photo. 7171 ✉

Won't You Be My Birthday Present?—Strikingly beautiful, exotic model-type, 5'9", thin, 32, looking for a strong, tall, fit man, not afraid of a loving, committed relationship leading to marriage and children. Photo/phone. 7200 ✉ ☎

5'9", Slim, Blond, Blue-Eyed—CT female executive seeks 6'1" or over male between the ages of 43-55, who is successful, educated, a communicator and wants a warm, open, loving, sharing relationship packed with fun, candlelight dinners, long walks and soft music. Note and photo. 2424 ✉

Fun-Loving, Successful Attorney—33, athletic, enjoys the arts and good food. Seeks live wire - warm, intelligent, funny, professional Jewish woman for love and cherish. Photo appreciated. 2193 ✉

Vulnerable, Tender Manchild—Needing lots of TLC, outwardly strong (6'1", handsome, athletic, capable, very bright, 40s) - yet playful, kind, affectionate, devoted, lusty. Some wounds to heal, dreams to realize. Please cradle my heart, be 33-40, callipygian, a lot like me. Note, photo to: 7211 ✉

Sexy PhD—5'7", 130, 44, wants terrific, successful Jewish man, 50ish. 2425 ✉ ☎

Shapely, Together Ms.—Loves art, theater, music, travel. Needs smart, serious, caring man, 40 plus. 2471 ✉ ☎

Special Man Seeking Quality Woman—Very handsome, successful, athletic and built, warm, honest, funny, affectionate and communicative, single Jewish man, 34, 5'11", 172 lbs, seeks intelligent, down-to-earth, warm, interesting woman, 24-36, with great sense of humor, for caring, growing relationship. I enjoy music, sports, playing guitar and more! How about you? Note/photo/phone. 4128 ✉

Very Pretty, Loving, Intelligent—NYC professional woman, 35, slim, sensual. Enjoys country hikes, beach, travel, foreign films, opera, classical music. Wants to share interests, fun, and form an intimate relationship with a handsome, fit, secure, self-aware man, 34-45, ready for love and marriage. Note/photo, please. 7192 ✉☎

Looking—Attractive male, 57, tall, trim, well-educated (JD/MBA), seeks slim Christian female, blond or redhead, nonsmoker. Note/photo. 7172 ✉

White Man Would Jump!—For a smart, pretty black woman, 20s to 45. I'm tall (not enough to jam), cute, 37 and affluent. Photo. 2439 ✉

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What I Seek—Is a bright, open, warm, playful and attractive Jewish woman, who shares my love of the City's diversity and cultural life, my Seinfeldian world view, and my easygoing, generous nature. I'm an (atypical) attorney, 31, genuinely fit and handsome. Photo please. 7207 ✉

Blond And Beyond—Creative, spirited, attractive, successful, humorous, 30s, seeks her counterpart, 30s-40s, in you? Note/photo/phone/heart. 4127 ✉

For Your Eyes Only—Blue-eyed blond, 29, pretty, slim, professional, athletic, great sense of humor, warm and caring, seeking special male. 7202 ✉ ☎

Extremely Handsome, But Modest—Attorney, 29, athletic, ambitious, sincere - loves beaches and playing piano, GQ style and looks - seeks sincere, caring, voluptuous lady to love and cherish. 7187 ✉

Desperately Seeking Siren—Handsome, elegant, passionate man looking for a siren of unusual beauty, warmth and intelligence. You're loving, athletic, Christian and not yet 37; you seek truth and meaning in life. This Libran devil, lover of the arts, life, travel and the outdoors may be for you. Early 40s, 5'9", 155, with a good case of steamroller blues. Note/photo/phone. 2468 ✉

Aspiring Millionaire—Young doctor, 29, seeks fun-loving Christian female who enjoys dining, dancing and nights on the town. For friendship and romance. Photo. 2469 ✉

Pretty, Witty, 50ish—Fit and smart too - seeks enduring relationship with 50-60s, professional, white, single man. 7166 ✉ ☎

Strikingly Beautiful East Sider—Offbeat but traditional, 42, playful, loves to laugh. Seeking man of character, over 40, with children a plus. Photo/note. 7214 ✉

Be Tempted By Pretty, Jewish Blond—Slim, investment entrepreneur with energetic passions and fireplace to share. Young 40, affectionate, compulsive traveller, theater/film nut, amazing smile, great legs. Seeks to create sparks/life with very bright, somewhat driven, genuinely nice Jewish man, 35 plus. Photo. 7208 ✉ ☎

Secure, Handsome Jewish Widower—Youthful 60, 6'1", in good shape, who is warm and sincere, with a great sense of humor. Likes traveling, dining out, shows, Atlantic city and romantic nights at home (not necessarily in that order). Looking for warm, sincere, pretty, petite woman, who is slim and youthful-looking, in late 40s-early 50s, with same interests and personality traits for warm, lasting relationship. Photo a must. 7167 ✉

Divorced White Male—48, 5'10", 175, good job, likes travel, going out, romance. Seeks white female, 35-44, for long-lasting relationship. Photo. NJ. 2429 ✉ ☎

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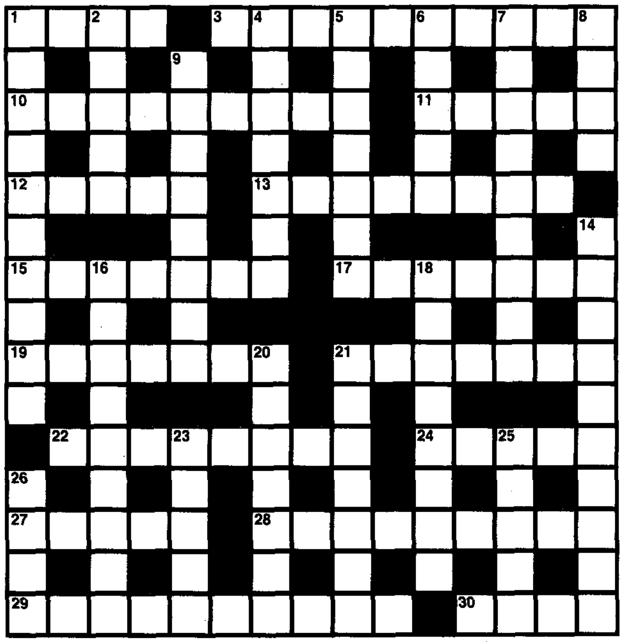
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 It's a mistake to cover the hands. (4)
3 Simple and novel remark to the doctor. (10)
10 In here, made out thrush on tip of branch. (5, 4)
11 Tired, but cautious about note. (5)
12 Cook a pie with this filling. (5)
13 Helps to give free access for artifacts and screen sent to the West. (8)
15 Diminishing comfort, we hear, for rent-payers. (7)
17 Rock of Tangier. (7)
19 Disfigured when cars crash at stop sign. (7)
21 Stilt he adapted—how one can get down from it. (7)
22 Gears adjustment then oil-change in confined area. (8)
24 Give a radio buff a ring back in America. (5)
27 London theatre going for a song. (5)
28 A bit cruel, boiling oil! (9)
29 Shabby but not exactly on one's uppers. (4-2-4)
30 Solo performance of concerto. (4)



DOWN

1 Still advising us not to gesticulate so much. (10)
2 Fellow going to the island with her. (5)
4 Soul redeemed—more than half due to visit here? (7)
5 Game John played, losing a point? That's the one! (7)
6 New plants without a plot for them. (5)
7 Nostalgia when faulty comparisons are drawn by him. (9)
8 Amusing combination of line and reel. (2-2)
9 Contrive to take up this profession? (8)
14 African seen going around end of Cape in appalling weather. (10)
16 What a fright he's intended to give! (9)
18 An investigative group ring little sister to make a complaint. (8)
20 Successful lady hairdresser. (7)
21 Harry getting role but juggling's called for. (7)
23 A small volume from which the artist makes capital. (5)
25 Repeat one's win. (5)
26 Cheer-leader left at this time to get dressed. (4)

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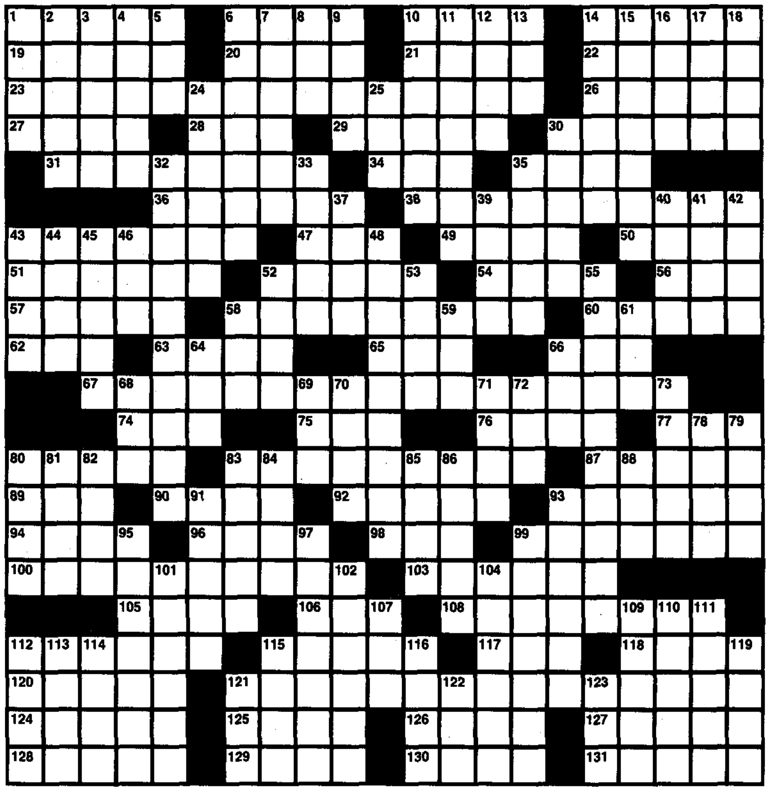
'UNKNOWNS I' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Butterfly's first phase
6 Break a bronco
10 GOP voters
14 Degrade
19 Crazy as ——
20 Sailor's call
21 Melville tale
22 Part of USNA
23 She's a soldier
26 Shine too brightly
27 Waist accessory
28 Prefix for gram or tribe
29 Improve a text
30 Sheep dog
31 He didn't get a prize
34 Coach Parseghian
35 "Queen —— Day"
36 Utah mountains or Indians
38 He uses machine guns
43 Ristorante dish
47 Sweet potato
49 Finian's land
50 Like some pickles
51 Hercule's creator
52 See 125-Across
54 Songstress James
56 Between Stein's roses
57 Cockpit occupant
58 She is my love
60 Having thread shreds
62 Luau food
63 Drug pusher's buyer
65 Auditory organ
66 —— Saud
67 She takes adversity with a smile
74 Plus
75 Scram!, in Dogpatch
76 Stage prompter
77 Burgle
80 Go halfies
83 She cantered
87 Motif
89 "Moon ball," in tennis
90 Dissolute fellow
92 Craggy ridge
93 Globe-trot
94 Napoleon slept here
96 Marienbad and Bath
98 Sun —— -sen
99 Running wild
100 He has a question for his doctor
103 Mount St. ——
105 Fifth word of "America"
106 Ump
108 He rides a Chinese taxi
112 Gobi's kin
115 Bedroom on board
117 Word with Aviv
118 —— out (barely made do)
120 "Honeymooners" wife
121 She's from California
124 Drink for Yeltsin
125 Little Bear constellation, with 52-Across
126 Chaplin prop
127 Idolize
128 Cough up
129 Chow hall
130 Florida islands
131 Feudal flunkies

DOWN

1 Mary's tagalong
2 Foreigner
3 Hero of boys' books
4 Upper ——, African republic
5 After an aitch
6 Diva Troyanos
7 Have —— (show pity)
8 Where Casablanca is: abbr.
9 Fictional Jane
10 Cinema Cesar
11 Issue forth
12 Smaller than a lake
13 Daughter's sibling
14 Silky wool
15 Sentimental songs
16 Of grandparents
17 Agra attire
18 S. Grant's opponent
24 Lady Mountbatten
25 Singer Sumac
30 Sky streaker
32 He does an about-face
33 "Every —— every way . . ."
35 Strong suit
37 Capital of Yemen
39 Opera-house level
40 "—— What Comes Natur'lly"
41 Give the heave-ho
42 Diagnostic film
43 Arctic European
44 Money-exchange fee
45 Kind of law
46 From —— Z
48 Lasting an instant
52 Poet's A.M.
53 Dappled horse
55 He resembles the Ancient Mariner's bird
58 Stag-line members
59 Sphere
61 Loan charge: abbr.
64 Imogene's partner
66 Wrath
68 Rowing need
69 Sense of self
70 Opera set in Egypt
71 Complexion woe
72 Toupee, humorously
73 "Three Coins" fountain
78 Prophetic sign
79 Abbr. in Antwerp
80 Butchered
81 Sacred
82 Swedish rock quartet
83 Calcutta coin
84 Get wind of
85 Rachel's sister
86 Furry swimmer
88 Ten-gallon item
91 Milo or Tessie
93 Sound of a small bell
95 Assails
97 "The Waltz King"
99 Ebbs
101 Intimidating warning
102 Striped equines
104 Prayer chant
107 For shame!
109 Pays attention to
110 Ohio tire city
111 "—— the World," 1986 Grammy song
112 Banker's advice
113 Sleep like ——
114 Keep out of sight
115 Have concern
116 Most of a giraffe
119 Changes the color
121 Not talking
122 Scottish refusal
123 New Guinea port



Solutions to last week's puzzles appear on page 164.

Photo: Minh Nguyen

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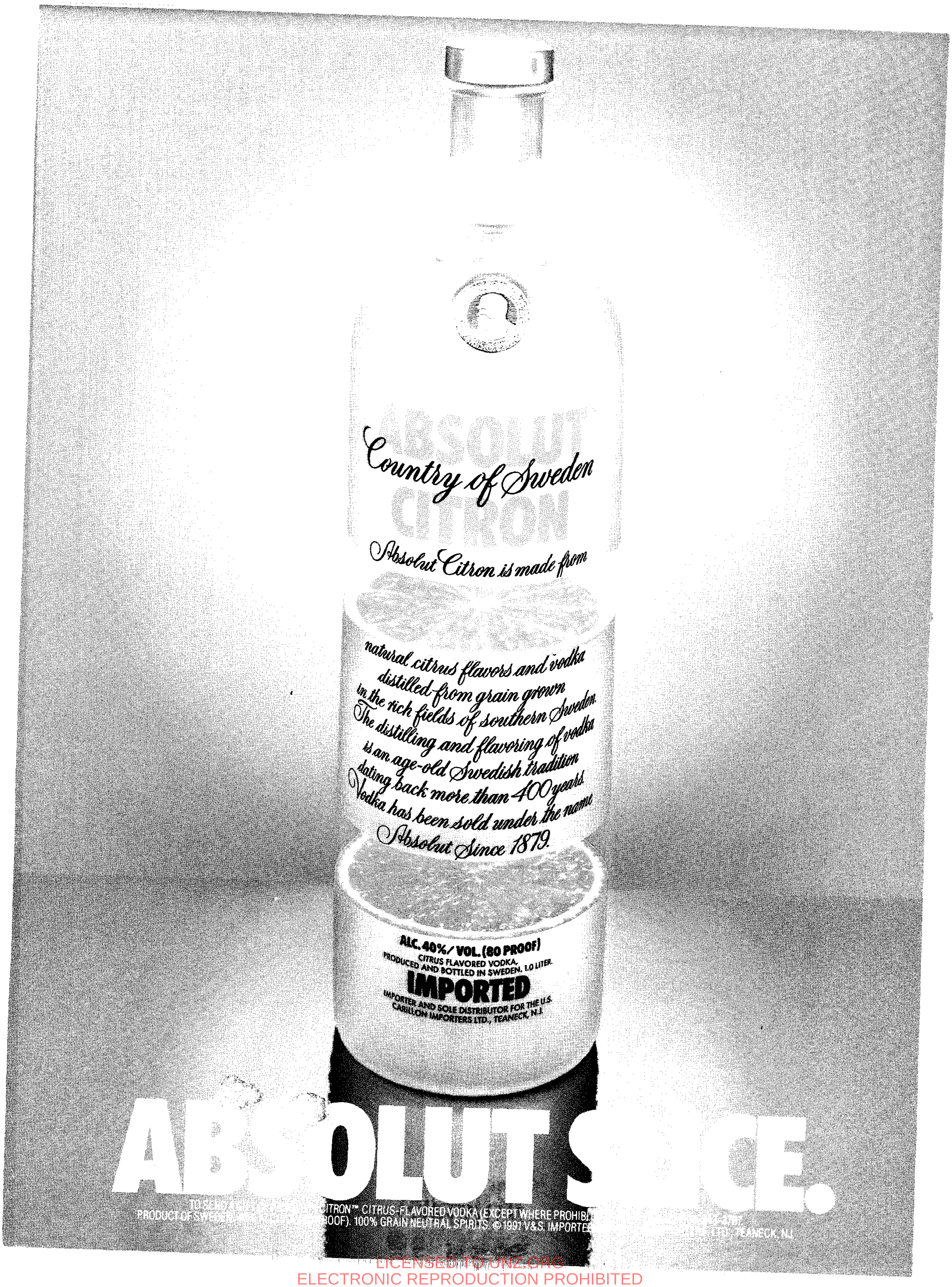
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